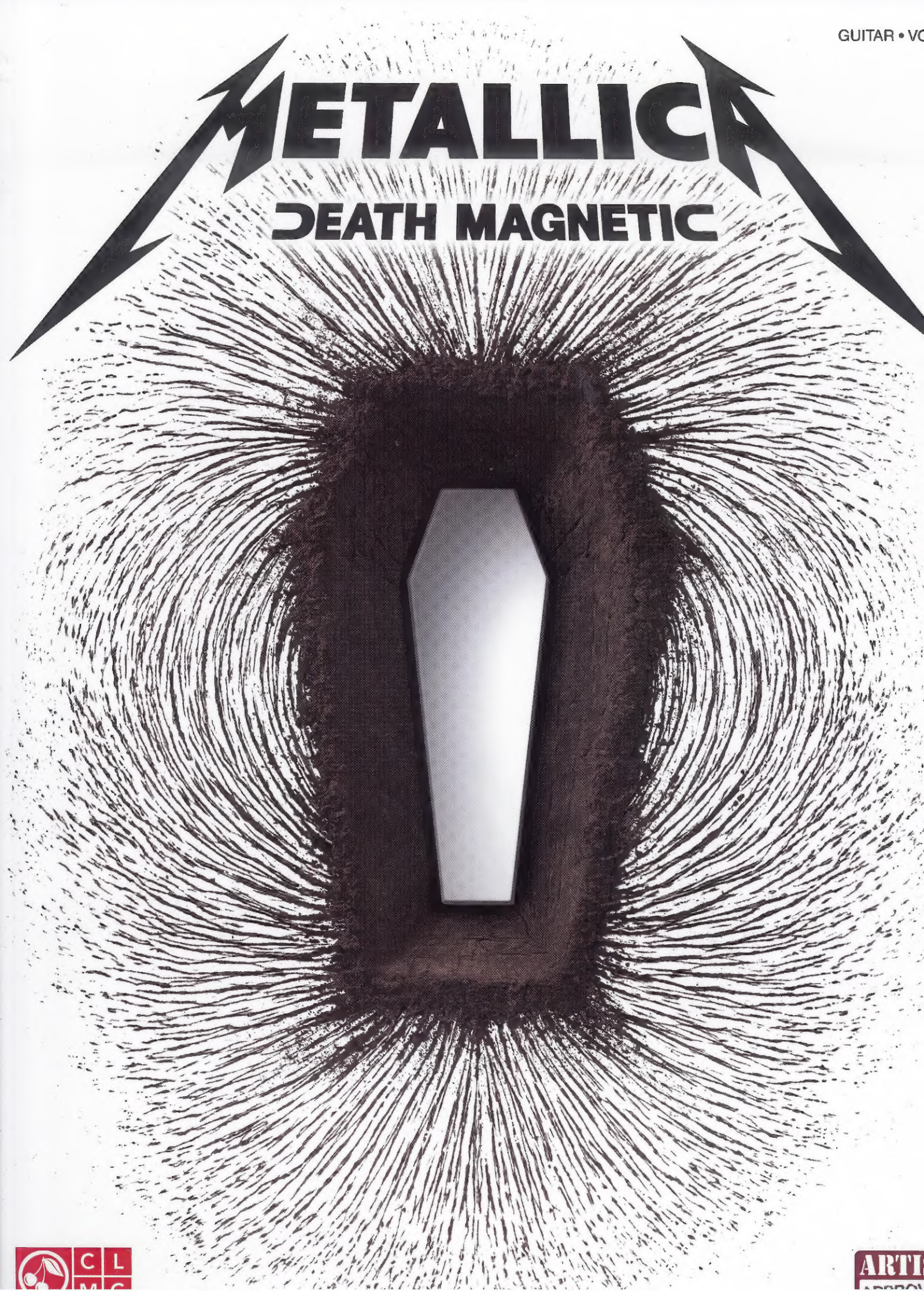


METALLICA

DEATH MAGNETIC



METALLICA

DEATH MAGNETIC

THAT WAS JUST YOUR LIFE	2
THE END OF THE LINE	17
BROKEN, BEAT & SCARRED	33
THE DAY THAT NEVER COMES	46
ALL NIGHTMARE LONG	62
CYANIDE	80
THE UNFORGIVEN III	92
THE JUDAS KISS	102
SUICIDE & REDEMPTION	122
MY APOCALYPSE	141
<i>Guitar Notation Legend</i>	152

This book was approved by Metallica

Transcribed by Jeff Jacobson

Cherry Lane Music Company

Director of Publications/Project Editor: Mark Phillips

Project Coordinator: Rebecca Skidmore

ISBN 978-1-60378-090-2

Copyright © 2008 Cherry Lane Music Company

International Copyright Secured All Rights Reserved















The music, text, design and graphics in this publication are protected by copyright law. Any duplication or transmission, by any means, electronic, mechanical, photocopying, recording or otherwise, is an infringement of copyright.

Visit our website at www.cherrylaneprint.com



THAT WAS JUST YOUR LIFE

Music by Metallica
Lyrics by James Hetfield

 E5 11	 F5 134	 E5 ^{VII} 134	 Bb5 134	 A5 134	 G5 134	 G5/D 1134
 F5/C 1134	 C5/G 1134	 D5/A 1134	 B5 134	 D5 134	 A5 ^{open} 11	 Bb5/F 1134

Intro

Moderately slow ♩ = 84

Gtr. 1
(clean)

E°
Riff A

Bb5/E

E°

Bb5/E

End Riff A

mf
let ring throughout



T
A
B

0 1 2 0 2 0 1 3 0 1 2 0 2 0 1 3

Gtr. 1: w/ Riff A (4 times)

E°

Bb5/E

E°

Bb5/E

Gtr. 2 (clean)

mf
w/ chorus

let ring



5 5 4 5 3 5 5 5 4 5

E°

Riff B

Bb5/E

E°

Bb5/E

End Riff B

let ring



5 5 4 5 3 5 5 5 4 5

Gtr. 2: w/ Riff B

E5

Rhy. Fig. 1

F5

E5

F5

End Rhy. Fig. 1

Gtrs.
3 & 4
(dist.)

f

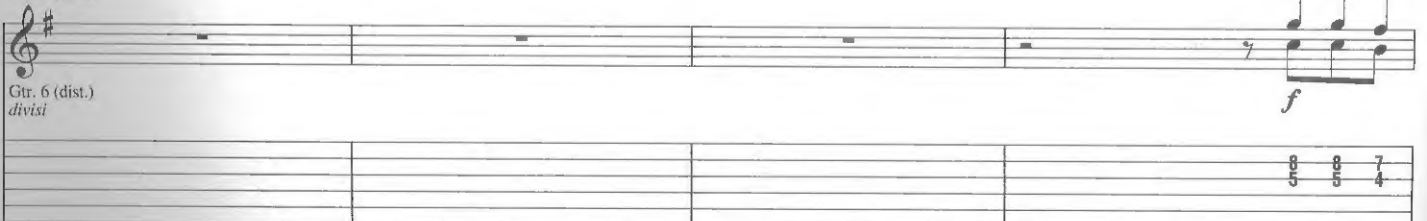
P.M.

P.M.

Gtr. 5 (dist.)

Gtr. 6 (dist.)
divisi

f



8 8 7 5 5 4

Gtrs. 3 & 4: w/ Rhy. Fig. 1
E5

F5

E5

F5

Gtr. 5

Gtr. 6

Gtr. 2

let ring - - - - -

let ring - - - - -

Gtrs. 2, 5 & 6 tacet
E5 N.C.

Bb5

F5

G6

E5 N.C.

Faster ♩ = 94

Gtrs. 3 & 4

E5 N.C.

Bb5

F5

Double time ♩ = 188

E5

Gtr. 4

Gtr. 3

(2nd time, Gtr. 4 cont. in slashes)

P.M. - - - - -

P.M. - - - - -

E5

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

F5

P.M.-----

P.M.-----

P.M.----- (cont. in notation)

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Gtrs. 3 & 4 N.C. Riff C

End Riff C

P.M.-----

P.M.-----

P.M.-----

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6 5 3 5 6 5 3 2 1

Double-time feel

N.C. Riff D

2nd time, end double-time feel

Bb5 F5

End Riff D

0 5 6 7 0 5 6 7 0 5 6 7 (7) 7 7 7

Verse

Gtrs. 3 & 4: w/ Riff C

N.C.

1. Like a si - ren in my head that al - ways threat - ens to re -

2. Like a wound that keeps my on bleed - ing to re - mind me ,not to

peat. think. Like a blind man that is strapped in - to the speed - ing driv - er's

Like a rag - ing riv - er drown - ing when I on - ly need a

seat. drink. Like a face son that learns to speak

Like a poi - son that I swal - low,

Riff E

Gtrs. 3 & 4

P.M.-----

P.M.-----

0 0 0 5 6 7 6 5 6 0 0 0 5 6 7 6 5 6

C5/E

F5/E

when all it knew was how to bite. _____
but but I want the WORLD to die. _____

End Riff E

P.M. -----

P.M. -----

P.M. -----

0 0 0 5 6 7 6 5 6 10 8 0 0 0 1 0 0 0

Gtrs. 3 & 4: w/ Riff C
N.C.

Like a mis - er - y that keeps me fo - cused though I've gone a -
Like a re - lease from a pris - on that I did - n't know I was

stray. Like an end - less night - mare that I must a - wak - en from each
in. Like a fight to live the past I prayed to leave from way back

Gtrs. 3 & 4: w/ Riff E

day. Like con - vic - tion, a prem - o - ni - tion. Not wor - thy of, so I de -
then. Like a gen - 'ral with - out a mis - sion un - til the war will start a -

Double-time feel

Gtrs. 3 & 4: w/ Riff D
N.C.

End double-time feel

Bb5 F5

C5/E F5/E

ny... I de - ny. _____
gain... start a - gain. _____

Pre-Chorus
Half-time feel

E5

N.C.

I blind - my eyes and try and force it all in - to place.

Gtrs.
3 & 4

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. -----

2 2 2 2 0 2 2 2 2 0 2 2 2 2 2 5 3 5 6 5 3 2 1

E5

I stitch — them up, see not my fall from grace. ———

N.C.

E5

N.C.

End half-time feel

I blind — my eyes; I hide and feel it pass - ing me by.

E5

F5

E5

F5

E5

F5

C5/E

F5/E

I o - pen just in time to say good - bye.

*Gtrs. 3 & 4

P.M. ---- | P.M. P.M. P.M. ---- (cont. in slashes)

*Composite arrangement

Chorus

Double-time feel

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs.
3 & 4

Al - most like — your life. —

(Gtr. 3 cont. in notation)

Al - most like — your life. —

Al - most like — your end - less fight. —

E5^{VII}

Bb5

A5

G5/D

F5/C

C5/G

Gtr. 4

Curse the day — is long. —

Curse the day — is long. —

Re - al - ize — you don't be - long. —

Gtr. 3

(cont. in slashes)

Gtrs. 3 & 4 E5^{VII} B \flat 5 A5 G5 F5 D5/A (Gtr. 3 cont. in notation)

Dis - con - nect _ some - how. _ Nev - er stop _ the bleed - ing now. _

1. End double-time feel

Gtr. 4 E5^{VII} B \flat 5 A5 G5/D F5/C E5

Al - most like _ your fight. _ And there it went, _ al - most like _ your

Gtr. 3

Gtrs. 3 & 4: w/ Riff C (2 times) N.C. Double-time feel Gtrs. 3 & 4: w/ Riff D End double-time feel

life.

2. Interlude N.C. E5 (cont. in notation)

al - most like _ your life.

Gtr. 7 (dist.) Riff F End Riff F

Gtr. 3 Gtrs. 3 & 4 P.M. --- P.M. ---

Gtr. 8 (dist.)

End Riff G

[illegible]

Gtrs. 3 & 4

Musical score for the piece "P.M." (Piano, Moderato). The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The piece consists of 16 measures. The melody is characterized by a simple, rhythmic pattern of eighth notes, with a repeat sign at the beginning and end. The tempo is marked "P.M." (Piano, Moderato).

Gtr. 7: w/ Riff F
Gtr. 8: w/ Riff G
Riff H

Gtr. 5

End Riff H

Gtrs. 3 & 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the second measure of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody consists of eighth and sixteenth notes, with a 'P.M.' (Pizzicato) marking under the first measure of each system. The bass line consists of quarter notes.

Gtr. 5 tacet

Gtrs. 3 & 4

Handwritten musical score for 'P.M.' on a five-line staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody consists of eighth notes, mostly beamed in pairs. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C13

Guitar Solo
Double-time feel
E5^{VII}

Gtrs. 3 & 4

Gtr. 9 (dist.)

f
w/ wah-wah as filter

17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15

F5 E5

17 15 16 15 17 15 16 15 17 15 16 15 17 15 16 15

E5^{vii} B^b5 A5 G5 F5

17 15 17 (17) 15 17 15 17 15 16 15 17 (17) 15 17 15 17 15 16 15 16 14 13 14 13

C5/G E5^{vii} B^b5

13 12 13 12 12 (12) 4 0 4 0 5 0 5 0 4 0 4 0 5 0 5 0

A5 G5 F5

4 0 4 0 5 0 5 0 4 0 4 0 5 0 6 0 7 0 7 0 5 0 5 0 4 0 4 5 4 0 6 5

D5/A E5^{vii} B^b5 A5 G5

7 5 (5) 2 14 12 14 12 14 14 12 14 12 14 12 14 14 12 14 12 14 14 14

End double-time feel

Verse

Gtrs. 3 & 4. w/ Riff C
N.C.

Gtr. 9 tacet

F5

E5

3. Like a touch from hell ___ to feel ___ how hot ___

that it ___ can get ___ if you ___ get caught. ___ Like a strike from heav -

- en turns ___ that key ___ and brings you straight ___ down to ___ your knees. _

Like a touch from hell ___ to feel ___ how hot ___ that it ___ can get ___

if you ___ get caught. ___ Like a strike from heav - en to ___ re - prieve _

that brings you straight ___ down to ___ your knees. _

Interlude

Gtr. 7: w/ Riff F (2 times)
Gtr. 8: w/ Riff G (2 times)
N.C.

Gtrs 3 & 4

P.M.

Guitar 5: w/ Riff H

P.M. -----

P.M. -----

Double-time feel

Double-time feel

(cont. in slashes)

E5

G5

B5

D5

Gtrs
3 & 4

Gtr. 11 (dist.)

Gtr. 11 (dist.)

f

Gtr. 10 (dist.)

Gtr. 10 (dist.)

f

G5

B5

A5 open

D5

(cont. in notation)

Two guitar parts, each consisting of a standard staff and a fretboard diagram below it. Part 1 (top) features a melody with eighth and quarter notes, including triplets. The fretboard diagram shows fingerings for frets 9, 12, 11, and 7. Part 2 (bottom) follows a similar melodic pattern with triplets. Its fretboard diagram shows fingerings for frets 10, 12, 9, 7, and 9.

Staff for Gtr 11 with a treble clef and a key signature of one sharp (F#). The staff contains a melody with a dotted quarter note, a half note, and a quarter note. The fretboard diagram below shows fingerings for frets 7, 8, 9, and 7. Above the staff, the notes E5 and G5 are indicated.

Staff for Gtr 10 with a treble clef and a key signature of one sharp (F#). The staff contains a melody with a dotted quarter note, a half note, and a quarter note. The fretboard diagram below shows fingerings for frets 7, 8, 9, and 5.

Staff for Gtrs. 3 & 4 with a treble clef and a key signature of one sharp (F#). The staff contains a melody with a dotted quarter note, a half note, and a quarter note. The fretboard diagram below shows fingerings for frets 0, 3, and 3. Above the staff, the notes P.M. and P.M. are indicated.

B5

D5

Measures 1-10 of a musical score in G major. The score is written for guitar, with a treble clef and a key signature of one sharp (F#). The first system (measures 1-4) features a treble staff with a whole note chord (B5) and a bass staff with a whole note chord (D5). The second system (measures 5-8) features a treble staff with a whole note chord (B5) and a bass staff with a whole note chord (D5). The third system (measures 9-10) features a treble staff with a whole note chord (B5) and a bass staff with a whole note chord (D5). The score includes a 'P.M.' (Palm Mute) instruction in measure 9.

G5

B5

Measures 11-20 of a musical score in G major. The score is written for guitar, with a treble clef and a key signature of one sharp (F#). The first system (measures 11-14) features a treble staff with a whole note chord (G5) and a bass staff with a whole note chord (B5). The second system (measures 15-18) features a treble staff with a whole note chord (G5) and a bass staff with a whole note chord (B5). The third system (measures 19-20) features a treble staff with a whole note chord (G5) and a bass staff with a whole note chord (B5). The score includes a 'P.M.' (Palm Mute) instruction in measure 19.

A5

D5

End double-time feel

Gr. 11

10

7 7 9 8 10

9 9 11 10

[illegible][illegible]

Gtrs.
3 & 4 **Riff I**

End Riff I

PM

Gtrs 3 & 4, w/ Riff 1
Gtrs 7, 8 & 10: w/ Riffs 11, 12 & 13

Gtr. 11

Gtr. 5

Gtrs. 5 & 11 tacet

Gtrs. 3 & 4

N.C.

Chorus

E5^{VII}

Bb5

A5

G5

F5

E5

Gtrs
3 & 4

(Gtr. 4 cont. in notation)

Al - most like _ your life. _

Al - most like _ your end - less fight. _

E5^{VII}

Bb5

A5

G5/D

F5/C

Bb5/F

Gtr. 3

Curse the day _ is long. _

Re - al - ize _ you don't be - long. _

Gtr. 4

(cont. in slashes)

Gtrs 3 & 4 E5^{VII} B^b5 A5 G5 F5 C5/G (Gtr. 3 cont. in notation)

Dis - con - nect — some - how. — Nev - er stop — the bleed - ing now. —

Gtr. 4 E5^{VII} B^b5 A5 G5/D F5/C

Al - most like — your fight. — And there it went, —

Gtr. 3

(cont. in notation)

D5/A

Outro N.C.

(cont. in notation)

al - most like — your life.

Gtrs. 3 & 4

P.M. -----

P.M. -----

E5

Gtr. 3

That was just — your life.

Gtr. 4

P.M. -----

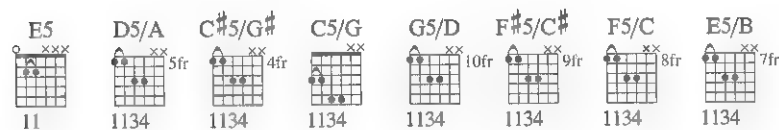
(Gtr 3 cont. in slashes)

fdbk

Pitch: F#

THE END OF THE LINE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately slow $\text{♩} = 104$

Gtr. 1 (dist.) F5 E5 G5 E5

Gtr. 2 (dist.)

w/ phaser

TAB

N.C. F5 E5 G5 E5

P.M. ---

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. ---

w/ phaser

TAB

Gtrs. 1 & 2 Rhy. Fig. 2

F5 E5 F5 G5 E5 F5 E5 F5 G5 E5

P.M. ---

End Rhy. Fig. 2

TAB

Gtr. 1 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 2

Double-time feel
 N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. A5 Bb5 A5 Bb5 A5 B5
 Rhy. Fig. 5

N.C. A5 Bb5 A5 Bb5 A5 B5 N.C. F5/E G5/E Bb5/E
 Gtrs. 1 & 2 End Rhy. Fig. 5

Verse
E5

F5 E5

F5

1. Need... More and more... Taint-ed mis - er - y...
2. Choke... As-phyx - i - a... Snuff re - al - i - ty...
3. Time... Choke the clock... Steal an - oth - er day...

Rhy. Fig. 6

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

E5

F5

E5

F5/E

G5/E

Bb5/E

Bleed... Bat - tle scars... Chem - i - cal af - fin - i - ty...
Scorch... Kill the light... In - cin - er - ate ce - leb - ri - ty...
Die... Faith - ful - ly... Nar - cis - sis - tic fade a - way...

End Rhy. Fig. 6

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

Gtr. 1: w/ Rhy. Fig. 6
E5

F5

E5

F5

Reign... Leg - a - cy... In - no - cence cor - rode...
Reap - er... Butch - er - y... Kar - ma am - pu - tee...
Twist - ed... Jump the rail... Shat - ter the ground be - low...

Gtr 2

P.M.-----|

P.M.-----|

P.M.-----|

P.M.-----|

2.
N.C.

Oh, _____ yeah.

This system contains the second measure of the song. It begins with a treble clef and a key signature of one sharp (F#). Above the staff, the instruction '2.' is written, followed by 'N.C.' (No Chords) on the next line. The staff itself contains a whole rest, indicating a full measure of silence. This is followed by a double bar line. After the double bar line, there is a half note G4 (G above middle C) with an 'x' above it, tied to another half note G4 (G above middle C) with an 'x' above it. This is followed by a quarter note A4 (A above middle C) with an 'x' above it, and then a quarter note G4 (G above middle C) with an 'x' above it. The system ends with a double bar line. Below the staff, the lyrics 'Oh, _____ yeah.' are written, with a blank line under 'Oh,' and 'yeah.' aligned under the final G note.

3rd time, Gtr. 8 tacet
N.C.

1., 2. Hooked in - to this — de - ceiv - er, need more and more. —
3. The slave be - comes — the mas - ter, need more and more. —

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is a treble clef with a key signature of one sharp (F#). The lower staff is a bass clef. The melody is written in the treble staff, and the bass staff contains a simple accompaniment of eighth notes. The piece is in 2/4 time. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The bass staff accompaniment is a simple eighth-note pattern. The piece ends with a double bar line.

In - to the end - less fe - ver, } need more and more. _
Right now and ev - er - af - ter.

The first system of musical notation for 'The Little Boat' consists of a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff with eighth and sixteenth notes. Below the staff is a guitar fretboard diagram with six strings and a capo on the first fret. The fret numbers are: 0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 | 0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21.

Musical notation for the second system of 'The Little Boat'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line is represented by a series of chords. The system concludes with the instruction '(cont. in slashes)' and a final chord.

Gtr. 1 E5 D5/A C#5/G# C5/G

New con - se - quence ma - chine. _ You burn _ through all _ your gas - o - line.

Gtr. 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15

E5 D5/A To Coda 2 C#5/G# Bb5 To Coda 1 F5

(cont. in notation)

A - sy - lum o - ver - time. _ Nev - er mind... _ You've reached the end of the

Gtrs. 1 & 2

0 0 15 0 15 15 0 15 0 0 15 0 15 15 15 15 0 0 15 0 15 15 0 15 0 0 15 0 15 15 15

Gtrs. 1 & 2: w/ Riff A (1 3/4 times)
N.C.

D.S. al Coda 1 (take 2nd ending)
Gtrs. 1 & 2: w/ Riff B

line, _ ah.

5

Coda 1

E5 N.C. E5 N.C. E5 N.C. E5 N.C.

line.

Rhy. Fig. 7 End Rhy. Fig. 7

P.M. P.M. P.M. P.M.

0 0 5 0 5 0 0 5 0 5 0 0 5 0 5 0 0 5 0 5 0 0 5 0 5 0 0 5 0 5

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

E5

N.C.

E5

N.C.

End Riff C

Riff C

Gtr. 3 (dist.)

First system of musical notation for Gtr. 3 (dist.). The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Gtrs. 1 & 2: w/ Rhy. Fig. 7 (2 times)

Gtr. 3: w/ Riff C (2 times)

E5

N.C.

E5

N.C.

Gtr. 4 (dist.)

Second system of musical notation for Gtr. 4 (dist.). The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Double-time feel

Gtr. 3: w/ Riff C

N.C.

Third system of musical notation for Gtr. 3: w/ Riff C. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Gtr. 4

Fourth system of musical notation for Gtr. 4. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Gtr. 3

Fifth system of musical notation for Gtr. 3. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Gtrs. 3 & 4 tacet

End double-time feel

Gtrs. 1 & 2

Sixth system of musical notation for Gtrs. 1 & 2. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth notes with a '6' above them, indicating a sixteenth-note triplet. The bottom staff is in bass clef and contains a series of eighth notes with a '5' above them, indicating a fiveteenth-note triplet. The notation is marked with a forte 'f' dynamic.

Gtr 5 (dist.)

Gtr 1 tacet

8va 7

f
w/ wah wah
fdbk(0)
Pitch: G

Gtrs. 1 & 2

Gtr. 6 (dist.)

Gtr 2
divisi

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 6 tacet

Gtr. 5

F5

E5

F5 G5

E5

F5

E5

F5 G5

E5

loco

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (3 times)

F5

E5

F5 G5

E5

F5

E5

F5 G5

E5

8va

F5

E5

F5

G5

E5

8va

loco

F5

E5

F5

G5

E5

6

6

F5 E5 F5 G5 E5

F5 E5 F5 G5 E5

Interlude

Gtr. 2: w/ Rhy. Fig. 1

N.C.

F5

E5

G5

E5

Gtr 5

8va

w/ microphonic fdbk.

Gtr 1

P.M. - - -

Gtr. 2. w/ Rhy. Fig. 1 (2 times)

Gtr. 5 tacet

N.C.

F5

E5

G5

E5

N.C.

F5

E5

G5

E5

Gtrs. 1 & 2

Gtr. 1

P.M. - - -

N.C.
Riff D

End Riff D

Gtr. 2

Gtr. 2

P.M. -----

Gtr. 1

P.M. -----

E5

Gtrs. 3 & 4

P.M. -----

P.M. -----

(cont. in notation)

P.M. ---

0 0 21 0 21 21 0 21 0 0 21 0 21 21 21 21 0 0 22 0 22 22 0 22 0 0 22 0 22 22 22 22

P.M. ---

0 0 18 0 18 18 0 18 0 0 18 0 18 18 18 18 0 0 19 0 19 19 0 19 0 0 19 0 19 19 19 19

*Gtrs 1-4

dim.

dim.

dim.

dim.

dim.

*Composite arrangement

Em Rhy. Fig. 8 G C#m7b5 Cmaj7 End Rhy. Fig. 8

Gtr. 7 (clean) mp

Gtr. 1-4 dim.

8va

fdbk

Pitch B

Gtr. 7: w/ Rhy. Fig. 8
Em

Gtrs. 1-4 tacet
G5/D

C#(b5)

C5

Gtr. 8 (clean)

mp
let ring throughout

Gtrs. 1-4

8va -----
fdbk. -----
Pitch: E

Bridge

Em G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

Drop the ho - ur - glass — of time, — spill - ing sand — we will not find. —

Gtr. 8 Riff E
w/ slight dist. End Riff E

Gtr. 7 Rhy. Fig. 9

End Rhy. Fig. 9

Gtr. 7: w/ Rhy. Fig. 9 (3 times)
Gtr. 8: w/ Riff E
Em

G C#m7b5 Cmaj7 Em G C#m7b5 Cmaj7

As we gath - er here — to - day, — we bid fare - well... — The slave be - comes — the mas -

*Em G/E C#m7b5/E Cmaj7 Em G/E C#m7b5/E Cmaj7/E

ter. The slave be - comes the mas -

Gtr 8

*Chord symbols reflect overall harmony (next 8 meas.).

Em G/E C#m7b5/E Cmaj7/E Em G/E C#m7b5/E Cmaj7/E *D.S.S. al Coda 2*

ter. The slave be - comes the mas - ter. Yeah! -

mf

⊕ Coda 2

C#5/G# G5/D F#5/C#

Nev - er mind... Dead ho - ur - glass of time,

F5/C E5/B G5/D F#5/C#

sand we will not ev - er find. We gath - er here to - day.

(cont. in notation)

Say good - bye, — 'cause you've reached the end of the

Gtrs. 1 & 2

10 12 12 12 12 12 12

Outro

N.C.

line, — ah.

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

Bb5/F

F5

The end of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

N.C.

Bb5/F

F5

line, — ah. The end, of the

0 0 5 6 0 0 5 6 5 0 7 0 0 5 6 0 0 5 6 5 0 7

N.C.

Bb5/F

F5

line, _____ ah. The end of the

N.C.

Bb5/F

F5

line, _____ ah. You've reached the end of the

Freely

E5

line, _____

Gtr. 3

grad. bend

fbk.

Pitch: D

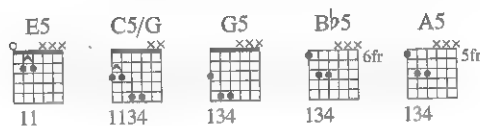
*Gtrs. 1 & 2

Pitch: E

*Composite arrangement

BROKEN, BEAT & SCARRED

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 120

E5
Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 3 (dist.) 7 7

Gtrs. 1 & 2 (dist.)

f w/ dist. P.M. P.M. P.M.

Gtr. 3, w/ Rhy. Fig. 1 (2 times)

E5

Gtr. 4 (dist.)

f P.M.

(2nd time, cont. in slashes)

E5

Gtrs. 1-4

P.M.

f

P.M.

(cont. in notation)

Gtr. 6 (dist.)

Gtr. 5
divisi

Gtrs. 1 & 2: w/ Riff C (3 times)

E5

N.C.

E5

What don't kill ya — make — ya more strong. { You rise. You fall. You're
The dawn, the death, the

N.C.

E5

N.C.

down, then you rise a - gain. } What don't kill ya — make — ya more strong.
fight to the fi - nal breath. }

Pre-Chorus

E5

Rhy. Fig. 4

C5/G

G5

Bb5

A5

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff C

N.C.

E5

Gtrs.
1 & 2

{ Rise, fall, — down, — rise a - gain. } What don't kill ya — make —
{ Dawn, death, — fight, — fi - nal breath. }

Gtrs. 3 & 4

12 12 9 7 12 11 7
X X X X X X X
10 10 7 5 10 9 5

N.C.

Gtrs. 1 & 2: w/ Rhy. Fig. 4

E5

C5/G

G5

Bb5

A5

G5

— ya more strong. { Rise, fall, — down, — rise a - gain. }
{ Dawn, death, — fight, — fi - nal breath. }

12 12 9 7 10 9 7
X X X X X X X
10 10 7 5 8 7 5

Gtrs. 1 & 2: w/ Riff C

Gtrs. 3 & 4 tacet

N.C.

E5

N.C.

What don't kill ya — make — ya more strong. { Through
They

G5 N.C. G5 A5 Bb5 A5

black scratch days. me. Through They black scrape nights. me. Through They

Gtrs. 1 & 2

P.M. --- P.M. --- P.M. --- P.M. --- P.M. --- P.M. ---

F5 E5 N.C.

pitch cut black and in rape sides. me. }

P.M. --- P.M. ---

E5 N.C. Dsus2 N.C.

let ring

Chorus
G5/E

Break - ing your teeth on the hard life a - com - in'.

Rhy. Fig. 5

P.M. --- P.M. ---

B5/E

C5/E

(Show your scars.)

End Rhy. Fig. 5

P.M.

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 5

G5/E

B5/E

C5/E

Cut - ting your feet — on the hard — earth a - run - nin' —

(Show your scars.)

N.C.

Dsus2

Break - ing your life, — bro - ken, beat, and scarred. —

But

Gtrs. 1 & 2

let ring — P.M. —

To Coda ⊕

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 2

F5

E5

N.C.

E5

N.C.

E5

N.C.

we die hard.

P.M.

P.M.

P.M.

P.M.

Gtrs 3 & 4: w/ Rhy. Fig. 3
E5 N.C.

F5

E5 N.C.

F5

D.S. al Coda

Gtrs. 1 & 2: w/ Riff A
N.C.

Gtrs. 1 & 2: w/ Riff B

2. The

Coda

Double time ♩ = 240

N.C.

Gtrs. 1 & 2
N.C.
Riff D

1., 2.

End Riff D

3., 4.
F5
Rhy. Fill 1

End Rhy. Fill 1

5.
F5

Musical notation for Rhythm Fills 1 and 5. The top staff shows a guitar melody with eighth notes and rests, marked with 'P.M.' (Palm Mute) and 'F5'. The bottom staff shows the corresponding bass line with eighth notes and rests.

Guitar Solo

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)

N.C.

Gtr. 7
(dist.)

First system of the guitar solo. The top staff shows a guitar melody with eighth notes and rests, marked with 'f' (forte) and 'N.C.' (Natural Chord). The bottom staff shows the corresponding bass line with eighth notes and rests.

Second system of the guitar solo. The top staff shows a guitar melody with eighth notes and rests, marked with 'f' (forte) and 'N.C.' (Natural Chord). The bottom staff shows the corresponding bass line with eighth notes and rests.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Gtrs. 1 & 2: w/ Riff D (1 3/4 times)
N.C.

Third system of the guitar solo. The top staff shows a guitar melody with eighth notes and rests, marked with 'F5' and 'N.C.' (Natural Chord). The bottom staff shows the corresponding bass line with eighth notes and rests.

Fourth system of the guitar solo. The top staff shows a guitar melody with eighth notes and rests, marked with 'F5' and 'N.C.' (Natural Chord). The bottom staff shows the corresponding bass line with eighth notes and rests.

Gtrs. 1 & 2: w/ Rhy. Fill 1
F5

Fifth system of the guitar solo. The top staff shows a guitar melody with eighth notes and rests, marked with 'F5'. The bottom staff shows the corresponding bass line with eighth notes and rests.

N.C.

Gtr. 7

w/ bar

Harm

Pitch: G

-1 -2 -1 1/2 -4

(5)

Gtrs. 1 & 2

Riff E

End Riff E

4 5 4 4 5 4 4 4 3 3 3 2

Gtrs. 1 & 2: w/ Riff D (1st 3 meas.)
N.C.

Gtr. 7

5 2 0 4 2 0 6 3 0 5 3 0 7 4 0 6 4 0 8 5 0 7 5 0 9 6 0 8 6 0 8 7 9 7 0

Gtrs. 1 & 2: w/ Rhy Fill 1
F5

Gtrs. 1 & 2: w/ Riff E
N.C.

grad. release

w/ bar

15 14 (14)

0

slack

Gtr. 7

w/ bar

9 8 (8)

0

-6

slack

Gtrs. 1 & 2

6 7 6 6 7 6 6 6 5 5 5 4

Interlude
Gtr. 7 tacet
N.C.

Bb5

A5

N.C.

A5

Ab5

w/ bar

slack

Harm

P.M.

Pitch: B

N.C.

Ab5

G5

N.C.

1., 2., 3.

4.

N.C.

Gtrs. 1 & 2

P.M.

P.M.

P.M.

*

*While executing notes as indicated, lightly touch string w/ heel of right hand and slowly move toward headstock, thereby sounding random harmonics.

N.C.

P.M.

P.M.

1.

2.

G5

N.C.

P.M.

P.M.

P.M.

P.M.

G5

A5

Bb5

A5

F5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

(cont. in slashes)

E5

Gtrs.
1 & 2

Gtrs. 3 & 4

Gtrs. 2, 3 & 4 tacet
N.C.

(Gtr. 1 cont. in notation)

Gtr. 1

hand slide
don't pick**Chorus**
Tempo I

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (1 1/2 times)

G5/E

B5/E

Break - ing your teeth on the hard life a - com - in'. (Show your

C5/E

G5/E

Cut - ting your feet on the hard earth a - run - nin'. scars.)

B5/E

C5/E

(Show your scars.)

Gtrs. 1 & 2

P.M.

P.M. ---

P.M. ---

Gtrs. 1 & 2, w/ Rhy Fig. 5 (2 times)

G5/E

B5/E

C5/E

Bleed - ing your soul in a hard luck a - sto - ry. (Show your scars.)

G5/E

B5/E

C5/E



Spill - ing your blood__ in the hot_____ sun's a - glo - ry.

(Show your scars.)

N.C.



Break - ing your life, _____ bro - ken, beat, and scarred. _____

Gtrs. 1 & 2



P.M. - - - -



G5

N.C.

G5

A5

Bb5

A5



(But)



P.M. 4

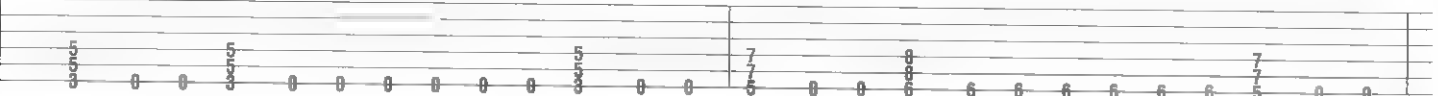
P M. -

PM ---

PM ---

P.M. _____

RM



F5

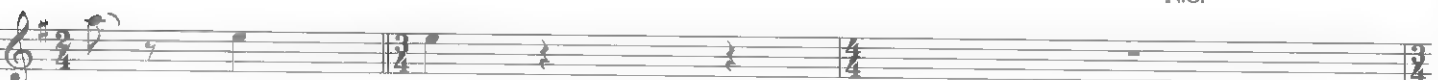
Outro
E5

E5

N.C.

E5

N.C.



we die hard.

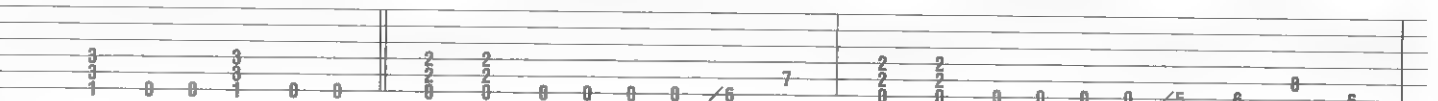


P.M. -

PM -

PM - - - - -

DM



E5

N.C.

E5

N.C.

E5

N.C.

First system of music, measures 1-3. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). Measure 1 is in 2/4 time, measure 2 is in 4/4 time, and measure 3 is in 3/4 time. The lyrics "We" and "die" are written below the vocal line in measure 3. The bottom staff is a guitar line with a key signature of one sharp. It includes fret numbers (2, 2, 0, 0, 0, 0, 6, 7) and a "P.M." (pick mute) instruction in measure 1.

E5

N.C.

E5

N.C.

E5

N.C.

Second system of music, measures 4-6. The top staff is a vocal line in treble clef with a key signature of one sharp. Measure 4 is in 4/4 time, measure 5 is in 3/4 time, and measure 6 is in 4/4 time. The lyrics "hard.", "We", "die", and "hard." are written below the vocal line. The bottom staff is a guitar line with a key signature of one sharp. It includes fret numbers (2, 2, 0, 0, 0, 0, 5, 6, 8, 6) and "P.M." instructions in measures 4, 5, and 6.

G5

N.C.

G5

A5

Bb5

A5

F5

Third system of music, measures 7-10. The top staff is a guitar line in treble clef with a key signature of one sharp. Measure 7 is in 4/4 time, measure 8 is in 4/4 time, measure 9 is in 3/4 time, and measure 10 is in 3/4 time. The bottom staff is a guitar line with a key signature of one sharp. It includes fret numbers (0, 0, 0, 0, 0, 0, 0, 0, 7, 8, 6, 6, 6, 6, 6, 6, 7, 0, 0, 3, 3, 1, 0, 0, 1, 0, 0) and "P.M." instructions in measures 7, 8, 9, and 10.

E5

N.C.

E5

N.C.

E5

N.C.

E5

Fourth system of music, measures 11-14. The top staff is a guitar line in treble clef with a key signature of one sharp. Measure 11 is in 2/4 time, measure 12 is in 4/4 time, measure 13 is in 3/4 time, and measure 14 is in 4/4 time. The bottom staff is a guitar line with a key signature of one sharp. It includes fret numbers (2, 2, 0, 0, 0, 0, 6, 7, 2, 2, 0, 0, 0, 0, 5, 6, 8, 6, 2, 2, 0, 0, 0, 0, 6, 7, 2, 2, 0, 0) and "P.M." instructions in measures 11, 12, and 13.

THE DAY THAT NEVER COMES

Music by Metallica
Lyrics by James Hetfield

Intro

Moderately $\text{♩} = 124$

Am
Riff A

Em/G

Gmaj7

Am

End Riff A

Gtr. 1 (clean)

mf
w/ chorus
let ring throughout

Am Em/G Gmaj7 Am

12 13 14 15 16

Gtr. 1: w/ Riff A (2 times)

Gtr. 2
(dist.)

Am

Em/G

Gmaj7

Am

mf

Am Em/G Gmaj7 Am

12 13 14 15 16

Gtr. 1: w/ Riff A (1 3/4 times)

Am

Em/G

Gmaj7

Am

Am Em/G Gmaj7 Am

12 13 14 15 16

Em/G

Gmaj7

Em/G Gmaj7

12 13 14 15 16

Gtr. 2 C **Am* G Em C Gtr. 2 tacet

12 14 15 14 15 17 19

Gtr. 3 (clean) *mf* let ring Riff B End Riff B

1 0 2 0 0 0 0 0 1 0 2 1 1 0 0 2 3 2 3 3

*Chord symbols reflect basic harmony (till Chorus).

Gtr. 3: w/ Riff B Am G Em C

Half-time feel

Gtrs. 3 & 4: w/ Riff B (2 times)

Am G Em C

*Gtr. 4 (clean), played *mf*: Let ring throughout.

Verse

Gtrs. 3 & 4: w/ Riff B (3 times)

2nd time, Gtr. 2: w/ Riff D

Am G Em C

1. Born to push you a - round, bet - ter just stay down. —
2. Push you 'cross that line; just stay down this time. —

Am G Em C

You pull a - way, he hits the flesh, you hit the ground. —
Hide in your - self, crawl in your - self; you'll have your time. —

Am G Em C

Mouth so full of lies, tend to black your eyes. —
God, I'll make them pay, take it back one day. —

Riff D
Gtr. 2

7 5 5 7 5 5 3

Am G Em C D

Just keep them closed. Keep pray-ing, just or keep wait-ing, gray.

I'll end this day. I'll splat-ter col - or on this

Gtrs. 3 & 4

Gtr. 5 (dist.)

f P.M. -----

5 4 3

Chorus

Gtrs. 3 & 4 tacet
2nd time, Gtrs. 8 & 9: w/ Riff E (4 times)

A5

G5 E5 C5

ah. } Wait-ing for the one, ah.

Rhy. Fig. 1

Gtrs. 5 & *6

P.M. P.M. let ring -----

End Rhy. Fig. 1

*Gtr. 6 (dist.), played f.

Riff E

Gtr. 8 (dist.)

f

Gtr. 9 (dist.)
divisi

5 7 5 7 10 5 4 5 4 5 4 5 4 5 4 5 4

Gtrs. 5 & 6: w/ Rhy Fig 1 (3 times)
A5

G5 E5 C5

The day that nev - er comes, ah.

A5

G5 E5 C5

When you stand up and feel the warmth, ah.

A5

G5 E5 C5

But the son shine nev - er comes, no.

End half-time feel

N.C.

To Coda

E

N.C.

No, the son shine nev - er comes.

Gtrs. 5 & 6

Gtr. 5

Gtrs. 5 & 6

P.M. -----

1

Gtr 6
divisi

0 2 4 0 2 3 0 2 3 3 5 6 6 7 3

Interlude

Half-time feel

Gtr. 1: w/ Riff A (2 times)

Gtrs 5 & 6 tacet

Am

Em/G

Gmaj7

Am

Gtr. 2

mf

Riff C

Gtr. 7 (clean)

End Riff C

mf
w/ chorus
let ring throughout

2 1 0 1 2 1 0 1 0 0 0 0 0 0 0 0 0 3 2 3 0 3 2 3 2 1 0 1 2 1 0 1

Gtr. 2

Em/G

Gmaj7

Am

⊕ Coda

Interlude

Gtr. 5

E

N.C.

Gtrs. 5 & 6

G5

N.C.

A5

N.C.

C5 N.C.

B5

N.C.

C5

E5

B5

E5

C5

E5

B5

E5

Em

B5 Bb5 N.C.

Riff F

Em

B5 Bb5 N.C.

End Riff F

Bridge

Gtrs. 5 & 6 w/ Riff F (1 3/4 times)

N.C. Em

B5 Bb5 N.C.



Love is a four - let - ter word, and nev - er spo - ken here.

Em



Love is a four - let - ter word here in this pris - on.

B5 Bb5 N.C.

F#m



I suf - fer this no long - er. I'll

Gtrs. 5 & 6



P.M.

P.M.

P.M.

A5

B5

G#5

B5

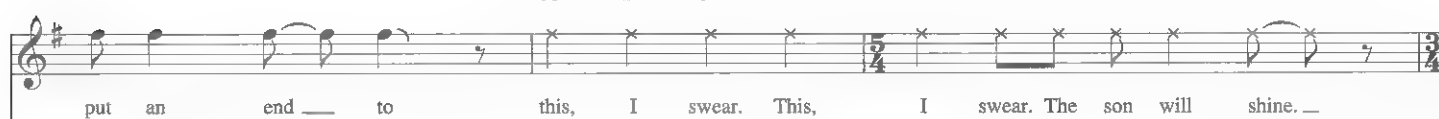
C#5

A5

C#5

D5

B5



put an end to this, I swear. This, I swear. The son will shine.



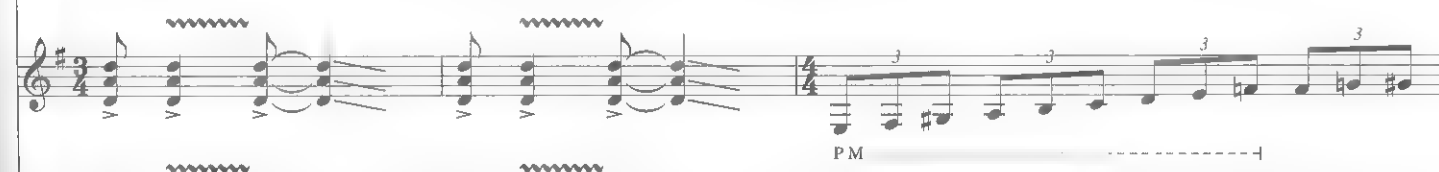
P.M.

D5

N.C.



This, I swear! This, I swear! This, I



P.M.

swear!

P.M.

N.C.
8va

P.H.

Pitch: G#

7 (7)

Interlude

N.C.
loco

P.M.

P.M.

P.M.

Gr. 9 E5 F#5 G5 C5

Gr. 8

Gtrs. 5 & 6

B5 A5 G5 B5 D/F#

This page of guitar sheet music is for a piece in G major, indicated by the key signature of one sharp (F#). The music is organized into six systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and slurs, along with specific fingering numbers (0-7) written below the notes. The first system includes a 'N.C.' (Natural Chord) instruction. The second system features a 'PM' (Pedal Point) instruction with a dashed line indicating a sustained bass note. The third system includes a 'G5' instruction, likely referring to the fifth string, fifth fret. The fourth system includes a '3' instruction, likely referring to a triplet. The fifth system includes a '3' instruction, likely referring to a triplet. The sixth system includes a '3' instruction, likely referring to a triplet. The music concludes with a double bar line at the end of the sixth system.

3 3 3 3 2 0 2 0 3 5 3 0 15 15 15 15 14 12 14 14 14 14 12 10

5 5 5 5 3 0 3 0 2 4 2 0 7 7 7 7 5 3 5 5 5 5 3 2

PM -

3 3 3 3 3 3 3 3 3 3 3 3 2 0 2 2 2 2 0 5

12 12 12 12 10 8 8 10 8 7 7 8 7 5 5 7 5 3 3 5 3 2 0 3 0 7 7 3

3 3 3 3 2 0 5 7 5 3 3 5 3 1 1 3 1 0 8 1 0 2 0 5 8 8 8 5

7 7 7 7 5 3 3 5 3 2 2 3 2 0 0 2 0 3 3 5 3 2 0 3 0 7 7 3

Gtrs. 8 & 9 tacet
C5 E5 B5 E5 E5

1. 2.

Am/E Riff G Esus4 E End Riff G

Gtrs. 5 & 6. w/ Riff G (2 times)
Am/E Esus4 E

Gtr 10 (dist.)

Gtr. 10 tacet
C5 E5 B5 N.C. Gtr. 6
Gtrs. 5 & 6 Gtr. 5 *dist*

Gtr. 5 E5

Gtr 6

NC.

Gtrs 5 & 6

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef, providing a harmonic accompaniment. The notes are written in a clear, legible font, and the overall layout is clean and professional.

Guitar Solo

*B5

Gtr. 10

Gtrs 5 & 6

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in G major (one sharp) and 2/4 time. The melody consists of 16 eighth notes, grouped into four measures of four notes each. The notes are: G4, A4, B4, C5 (first measure); D5, E5, F#5, G5 (second measure); A5, G5, F#5, E5 (third measure); D5, C5, B4, A4 (fourth measure). Below the staff, there is a piano (p) dynamic marking and a series of 16 eighth notes, each with a "2" written below it, indicating a steady eighth-note accompaniment. The score is divided into two systems, each containing four measures.

⁴⁶Chord symbols reflect implied harmony (till end of Solo).

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into three measures by vertical bar lines. The first measure contains the first line of the melody and the first line of the bass line. The second measure contains the second line of the melody and the second line of the bass line. The third measure contains the third line of the melody and the third line of the bass line. The score is written in a simple, folk-like style.

[illegible]

P M. —————

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line consists of eighth and quarter notes, with some notes beamed together. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line. The second measure contains a continuation of the melody and bass line, with a final measure showing a key signature change to one sharp (F#) and a final note.

[illegible]

12 13 11 12 10 11 8 10 8 9 7 8 6 7 9 7 9 7 9 7 9 9 9

P.M. -----

0 0

A#5

2nd time, Gtrs. 5 & 6: w/ Riff 1
B5

8 9 8 10 10 10 8 10 8 10 10 12 11 13 14 12 10 12 14 12 10 12

P.M. -----

0 0

Riff 1
Gtrs. 5 & 6

P.M. -----

2 2 2 2 2 2 2 2

G5

A5

14 12 10 12 14 12 10 12 | 15 13 12 13 15 13 12 13 | 15 13 12 13 15 13 12 13 | 17 15 13 15 17 15 13 15

2 2 2 2 2 2 2 2 | 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 3 | 0 0 0 0 0 0 0 0

17 15 13 15 17 15 13 15 | 19 17 15 17 17 15 17 | 19 17 15 17 17 15 | 19 17 15 17 17 15

0 0 0 0 0 0 0 0 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2 | 2 2 2 2 2 2 2 2

Gtrs. 5 & 6: w/ Riff H (2 times)

E5

24 22 19 23 21 18 22 20 17 21 19 16 | 20 18 15 19 17 14 18 16 13 17 15 12 | 16 14 11 15 13 10 14 12 9 7 10

7 10 7 9 7 (7) | 9 7 9 10 (10) | 14 12 12 15 (15) | 16 15 17 15 17

8va Am/E

loco

10 10/22 22 (22)

Esus4 E Gtrs. 5 & 6: w/ Riff G (2 times) Am/E

Esus4 E

Outro Gtr 10 tacet C5 E5 B5 E5 N.C. P.M.

3. N.C. C5 B5 F5/C E5/B G5 F#5 1. E5 P.M.

2. E5 D5/A F#5 D5/A Db5/Ab C5/G D5/A Db5/Ab C5/G P.M.

C5

B5

F5/C

E5/B

G5

F#5

E5

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented on a single page with a white background and black musical notation.

Slightly slower

Am/E

Gtr 10

Qtr 10

3 3 3 3 3 3 3 3

0 5 8 0 5 8 0 5 8 0 5 8 0 5 8 0 5 8

Gtrs. 5 & 6

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music, each featuring a triplet of eighth notes. The bottom staff is a simplified version of the melody, using only the notes G, A, and B, with fingerings 0, 5, and 8 indicated below the notes. The notes are connected by slurs, and the staff is divided into two measures corresponding to the top staff.

Esus4

A tempo
F5/C

E5/B

ALL NIGHTMARE LONG

Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Moderately ♩ = 124

2nd time, *Gtr. 2: w/ random fdbk

N.C.

Riff A

Gtr. 1 (clean)

*Gtr. 2 (dist.) fades in

Gtr. 1: w/ Riff A (2 1/2 times)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

Gtrs. 2 & 3 (dist.)

D5 Ab5 G5 D5 N.C. D5 Ab5 G5 D5 N.C.

D5 N.C. Ab5 G5 D5 N.C. Ab5 G5 N.C.

Faster ♩ = 184

N.C.

Gtr. 3

P.M. -----

*Harm. -----

0 0 0 0 0 0 0 0 0 0 0 0

2 ----- 12 12

Gtr. 2

P.M. -----

*Harm. -----

0 0 0 0 0 0 0 0 0 0 0 0

12 ----- 0 0

*While picking in sixteenth-note rhythm, sound random harmonics by lightly touching string and sliding as indicated.

N.C.
Gtrs 2 & 3

P.M. -----

2 1 0 0 0 0 0 0 0 0 0 0

2 1 0 0 0 0 0 0 0 0

N.C. Eb5 N.C. Eb5 N.C.

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0 0 0 0 0 0 2 1 0 0 0 0 1 1 0 0 1 1 0 2 2 2 3 3 3

Play 4 times

Double-time feel 1., 2., 3. 4. **End double-time feel**

N.C. Eb5 N.C. Eb5 N.C. Eb5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

2 1 0 0 0 0 0 0 1 1 0 2 2 2 3 3 3 0 1 1

F5 G5 F5 G5 N.C. F5 N.C. F5 N.C.

P.M. ----- P.M. ----- P.M. ----- P.M. -----

0 0

F5 N.C. D5 C5 F5 A5 Bb5

P.M.-----

C#5 D5 N.C.

P.M.-----

Rhy. Fig. 1 F5 N.C. F5 N.C. F5 N.C.

P.M.-----

D5 C5 F5 A5 Bb5 C#5 D5 F5

End Rhy. Fig. 1

P.M.-----

Gtr 2 N.C.

Gtr 3 Riff B

P.M.-----

Gtrs 2 & 3

P.M. -

Gtrs. 2 & 3: w/ Riff B

Luck. Runs. Out.

Verse
N.C.

1. Crawl from the wreck - age not one more time.
2. The light that the is not light is here

Gtr 3

Gtr. 2

Hor - nf ic mem - 'ry with twists - own the mind.
to flush - you out - 'ry with your own the fear.

Dark, rut - ted, cold and hard to turn.
 You hide, you hide but will be found.

Path of de - struc - tion, feel it burn.
 Re - lease your grip with out a sound.

(cont. in slashes)

(cont. in slashes)

Pre-Chorus

B5 E5 F5 B5 E5 F5 B5 E5 F5

Gtr. 2 & 3

Still life... in - car - na - tion.
 Still life... im - mo - la - tion.

B5 E5 F5 E5 D5 E5 D5

P M

(cont. in notation)

in - fa - my. Hal - lu - ci - na - tion. Her - e - sy.

A5

Bb5

C#5

D5

F5

Still you run. — What's to come, — what's to be? —

Gtrs. 2 & 3

P.M. -----

Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1

N.C.

F5

N.C.

F5

N.C.

F5

N.C.

Ah.

D5 C5 F5 A5 Bb5 C#5 D5 F5

'Cause we...

Chorus

N.C.

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. —

C5 G/B A5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 2 & 3

Gtrs. 2 & 3: w/ Rhy. Fig. 2 (3 times)

N.C.

Feel us breathe — up - on your — face. Feel us shift, — ev - 'ry move — we trace. —

C5 G/B A5

N.C.

Hunt you down — with-out mer - cy. Hunt you down — all night - mare — long. — Yeah. —

C5 G/B A5

N.C.

C5

G/B

A5



Luck.

Runs.

Out. You crawl back in, but your

To Coda 1

To Coda 2

1., 2., 3.

Interlude

A little faster

Double-time feel

N.C.

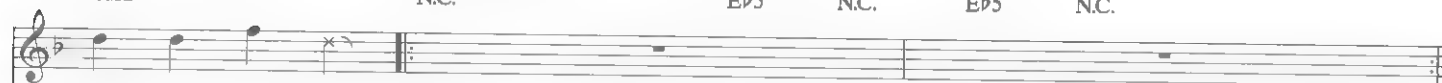
Eb5

N.C.

Eb5

N.C.

Ebsus2



luck runs out, ah.

Gtrs. 2 & 3



4.

End double-time feel

One, two...

N.C.

Tempo II

Eb5

F5

G5

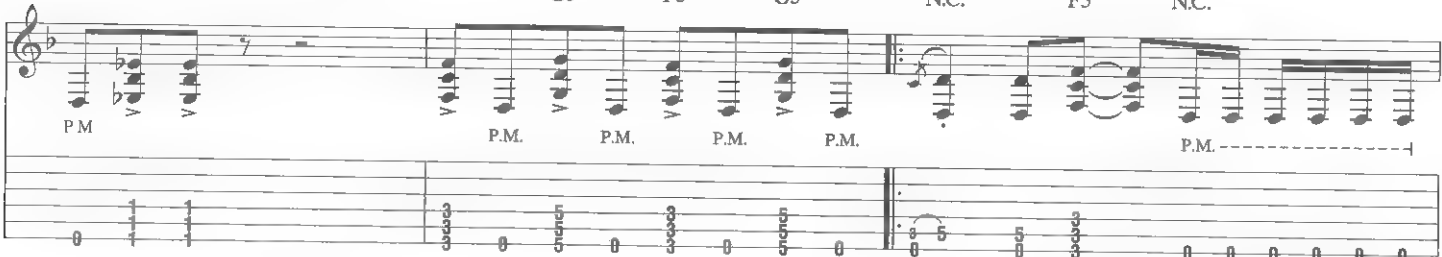
F5

G5

N.C.

F5

N.C.



F5

N.C.

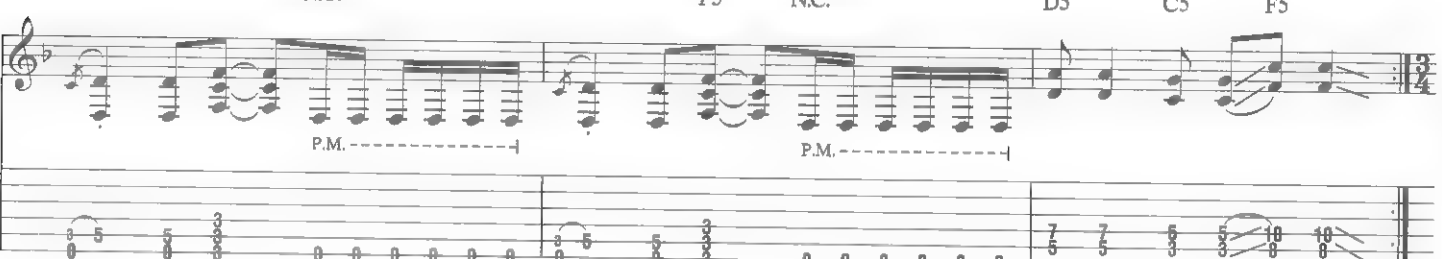
F5

N.C.

D5

C5

F5



A5

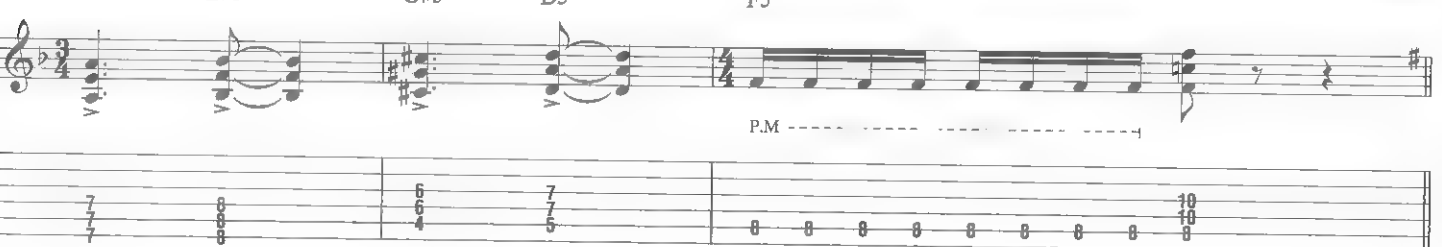
Bb5

C#5

D5

F5

D.S. al Coda 1



⊙ Coda 1
N.C.

Uh. _____

P.M. _____

7 7 7 7 3 3 3 3 5 5 5 5 1 1 1 1

N.C.
Riff C

Gtr. 4 (dist.)

f
w/ wah-wah as filter

A little faster
N.C. N.C. N.C. F5 E5 Eb5

Riff C **End Riff C**

Gtr. 4 (dist.)

f
w/ wah-wah as filter

1., 2., 3. 4.

The musical score for guitar 4 is written in 4/4 time with a key signature of one flat (Bb). The riff consists of a sequence of eighth and quarter notes, starting on Bb4 and ending on Bb4. The notes are: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106

Gtrs 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs 2 & 3 Rhy. Fig. 3

End Rhy. Fig. 3

The image shows the musical notation for guitar tracks 2 and 3. The top staff is in 4/4 time and features a rhythmic figure with a 'P.M.' (Palm Mute) marking. The bottom staff is in 7/8 time and features a rhythmic figure with a 'P.M.' marking. The notation includes various musical symbols such as notes, rests, and accidentals.

Gtr. 4: w/ Riff C (4 times)
N.C.

Gtrs.
2 & 3

Rhy. Fig. 4

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig 4 (4 times)
N.C. A5

Play 4 times
End Rhy. Fig. 4

Gtr. 4

wah-wah off

Gr. 4: w/ Riff C (4 times)
N.C.

A5

F5

E5 Eb5
Play 4 times
End Rhy. Fig. 4

Gtr. Solo
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (4 times)
N.C. A5

Gtr. 4

wah-wah off

P.M. - - - - -

P.M. - - - - -

P.M. - - - - -

0 0 0 0 0 7 7 7 7 7 3 3 3 3 3 3 3 3 1 1 1 1 12 0

F5 E5 Eb5 N.C. A5 F5 E5 Eb5 N.C. A5

12 0 12 0 12 0 12 0 12 11 10 9 8 7 0 5 7 5 7 5 5

F5 E5 Eb5 N.C. A5 F5 E5 Eb5

E5 B5 Bb5 F5

Gtr. 4

Gtrs. 2 & 3

E5 B5 Bb5 F5 E5 Eb5 D5

E5 B5 Bb5 F5

P.M. P.M.

E5 B5 N.C.

P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)
N.C. A5 N.C.

Gtr. 4

A5 N.C.

A5

N.C.

steady gliss.

*Using a guitar with Les Paul style electronics, set lead volume to 0 and rhythm volume to 10. Strike the strings while the pickup selector switch is in the lead position, then flip the switch in the rhythm indicated to simulate the re-attack.

Gtr. 4

A5 N.C. A5 N.C. A5 N.C. A5

Gtrs. 2 & 3

P.M. P.M. P.M. P.M.

Interlude

Double-time feel

Gtr. 4 tacet
Dm

Gtrs. 2 & 3

P.M. P.M. P.M. P.M.

F/A F#sus4/A F/A E/G# Esus4/G# E/G# C/E

P.M. P.M.

2nd time, end double-time feel

C#sus4/E C/E

N.C.

P.M. P.M.

One, two, three, four!

[illegible][illegible]

Guitar Solo
Double-time feel
E5

[illegible][illegible]

F5

[illegible]

C5

Musical score for C5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The second system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 3 0 3 3.

G5

F#5 F5

Musical score for G5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 5 3 5 0 5 3 5 0 5 3 5 0 5 3 5 0. The second system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 5 5 5 5.

E5

Musical score for E5 exercise. The first system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 2. The second system consists of a treble clef staff with a key signature of one sharp (F#), a melody of eighth notes, and a bass staff with a sequence of numbers: 2 2 2 2.

F5

Musical score for the F5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 3 2 0 3. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line.

C5

Musical score for the C5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line.

End double-time feel

F#5 F5

G5

Musical score for the G5 section. The top staff features a melodic line with eighth-note triplets. The middle staff contains a bass line with a repeating pattern of 5 3 0 5. The bottom staff shows a series of chords, each marked with "P.M." and a dashed line. The section concludes with a double-time feel, indicated by the text "End double-time feel" and "F#5 F5".

E5

The image shows a musical score for the piece "The Wind" by John Williams. It is written for piano and guitar. The score is in G major (one sharp) and 4/4 time. The piano part is on the top staff, and the guitar part is on the bottom staff. The piano part includes a melody with grace notes and a steady glissando. The guitar part includes a melody with grace notes and a steady glissando. The score is divided into two systems, each with a piano and guitar staff.

Interlude

Gtr. 4 tacet

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line (N.C.) and a guitar line (Gtr. 4 tacet). The second system has a vocal line (P.M.) and a guitar line. The vocal line in the second system is a melody with a dashed line underneath it. The guitar line in the second system is a bass line with a dashed line underneath it. The score is written in a simple, clean style with a white background and black text.

Gtrs. 2 & 3

The musical score for 'The Wind' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#). The music consists of a series of eighth notes, grouped in pairs, creating a rhythmic pattern. The bottom staff is a bass clef, which is mostly empty, with a few notes appearing in the final measures. The score is divided into two systems by a double bar line. The first system contains 16 measures, and the second system contains 16 measures. The tempo is marked 'Allegretto' and the time signature is '3/4'. The piece is in the key of D major, indicated by the single sharp on the F line.

N.C. B \flat sus2 Asus2 A \flat sus2 Gsus2 A \flat sus2 Asus2 N.C.

P.M. -----

N.C. B \flat sus2 Asus2

P.M. -----

A \flat sus2 Gsus2 A \flat sus2 Asus2 Gsus2 G \flat sus2 Fsus2 E \flat sus2 Fsus2

P.M. -----

N.C.

P.M. -----

N.C. Rhy. Fig. 5 F5 E5 E \flat 5 End Rhy. Fig. 5

P.M. -----

Bridge

Gtrs. 2 & 3: w/ Rhy Fig 5 (3 times)

N.C.

F5 E5 Eb5

N.C.

Then you crawl back in, in - to

F5 E5 Eb5

N.C.

F5 E5 Eb5

your ob - ses - sion. Nev - er to re - turn.

*D.S.S. al Coda 2
(Tempo II)*

N.C.

F5 E5

N.C.

This is your con - fes - sion.

Gtrs. 2 & 3

P.M.

Coda 2

A little faster
Double-time feel

N.C.

Eb5

N.C.

Eb5

N.C.

P.M.

End double-time feel

Outro

Gtr. 4: w/ Riff A (2 times)
D5

G5 Eb5

Your luck runs out.

Rhy. Fig. 6

End Rhy. Fig. 6

P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 6 (3 times)
D5

G5 Eb5 D5



G5 Eb5 D5

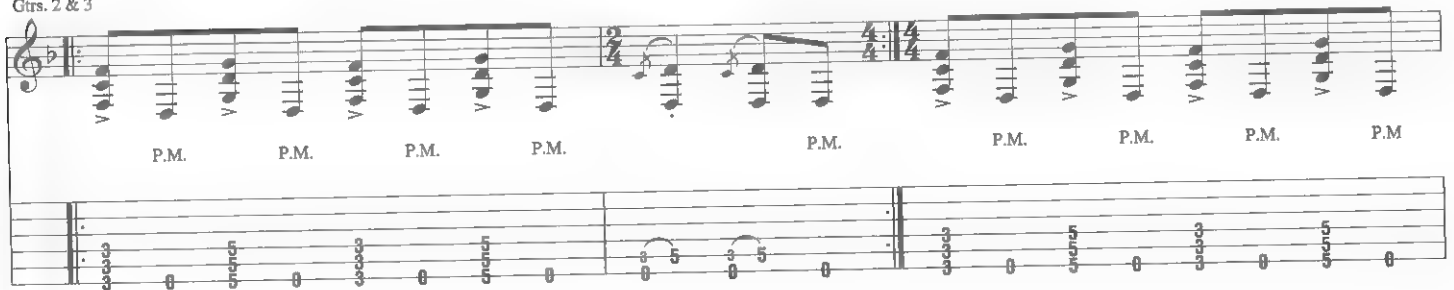
G5 Eb5



F5 G5 F5 G5 N.C. F5 G5 F5 G5

Gtrs. 2 & 3

Play 3 times



N.C.

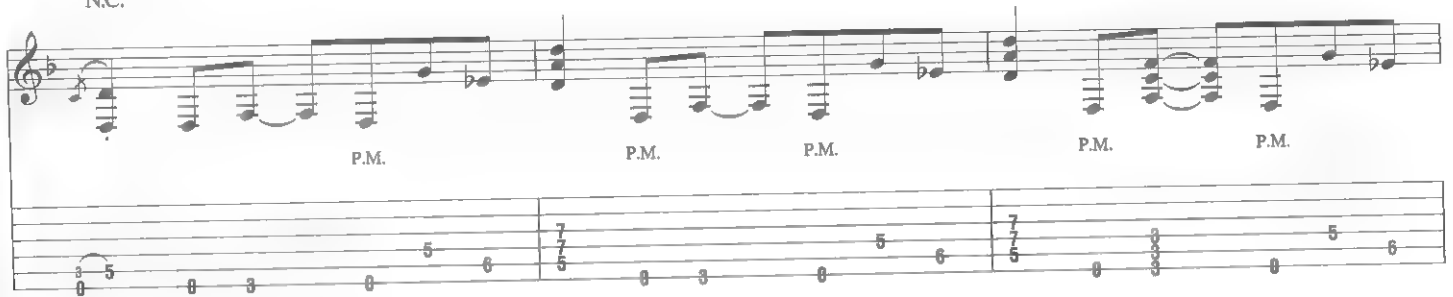
D5

N.C.

D5

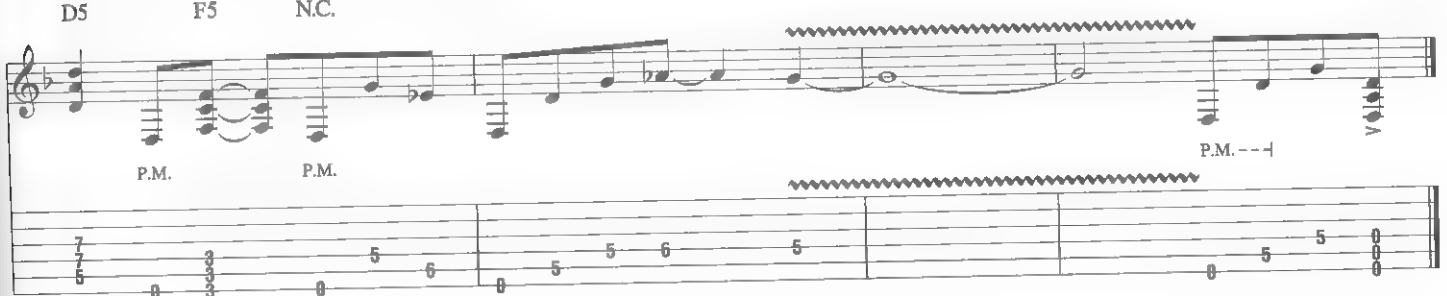
F5

N.C.



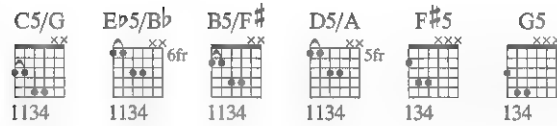
D5 F5 N.C.

D5



CYANIDE

Music by Metallica
Lyrics by James Hetfield



Intro
Moderately ♩ = 112
N.C.

E7b5

Play 3 times
End Rhy. Fig. 1

Gtr. 1 (dist.)

Rhy. Fig. 1

Wah-wah pedal effect: + = closed (toe down), o = open (toe up)

Gtr. 2 (dist.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

Wah-wah pedal effect: + = closed (toe down), o = open (toe up)

*Wah-wah indication: + = closed (toe down), o = open (toe up)

N.C.

End Rhy. Fig. 2
(Bass & Drums)

Wah-wah pedal effect: + = closed (toe down), o = open (toe up)

wah-wah off

End Rhy. Fig. 2A

Wah-wah pedal effect: + = closed (toe down), o = open (toe up)

wah-wah off

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5 End Rhy. Fig. 3

Gtrs. 1 & 2

P.M. P.M.

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

P.M. P.M. P.M.

N.C. Riff A End Riff A

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

1. Sleep and dream of this: _____ Death an - gel's kiss _____
 2. Wait, wait pa - tient - ly. _____ Your death - black wings _____

E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 G5 E5 D5 E5

_____ brings fi - nal bliss. _____ Com - plete - ly. }
 _____ un - fold - ing sleep. _____ Spread - ing o'er me. }

Pre-Chorus

C5/G Rhy. Fig. 4

Gtrs. 1 & 2

Emp - ty, they _____ say. Death, won't you

B5/F# D5/A

let me stay? _____

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Riff A N.C.

Gtr. 1: w/ Rhy. Fig 4 (1st 3 meas.)

Gtr. 2: w/ Rhy. Fig. 4

C5/G

E♭5/B♭

Emp - ty, they say. Death, hear me

B5/F#

D5/A

N.C.

call your name...

Gtr. 1

Gtrs. 1 & 2

[illegible]

E7b5

N.C.

oo, call your name.

Gtr. 2

Gtr. 2

15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
15 15 15 15 15 15 15 15 15 15 15 15 15 15 15
14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

0 0 0 0

Gtr. 1

Gtr. 1

Musical notation for the vocal line, showing a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a half rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The lyrics "Su - i -" are written below the notes.

Gtrs 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in a simple, folk-like style, starting on a whole note and followed by eighth notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is written in a clear, legible font, and the notes are clearly marked on the staff.

Chorus
N.C.

side. I've al - read - y died. You're just the fu - ner - al I've been wait - ing for.

To Coda 

Cy - a - nide. Liv - ing dead in - side. Break this emp - ty shell for ev - er more. —

1. 2.

Gtr. 2 E7^b5 N.C. E7^b5

w/ wah-wah - - - - -

+ o + o + o

7 7 7

0 0 0 0 0 0 0

Gtr. 1

w/ wah-wah - - - - -

+ o + o + o

7 7 7

0 0 0 0 0 0 0

E5

F5 E5 G5/D E5

N.C.

*Gtrs 1 & 2

**w/ DigiTech Whammy Pedal -----
P.M -----

*For next 2 meas. only, Gtrs. 1 & 2 are detuned gtrs. (down one whole step; low to high: D-G-C-F-A-D) arr. for standard-tuned gtrs.
If detuning, play tab as indicated, but on lowest two strings.

**Set for an octave lower

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Rhy. Fig. 5B

Gtr. 3 (dist.)

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

Bridge

Gtrs. 1 & 3 tacet
2nd time, Gtrs. 6 & 7 w/ Riff C

Gtr 2 tacet

2nd time, Gtr. 4: w/ Rhy. Fill 1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

Say, is ___ that rain ___ or are ___ they tears ___ that's stained _ your con - crete face ___ for ___ years? _
An air ___ of fresh - ly bro - ken ground. _ A con - crete an - gel lit ___ right. down _

Gtr. 2

Riff B

Gtr. 4 (slight dist)

mf

End Riff B

Riff B1

Gtr. 5 (clean)

mf
let ring throughout

End Riff B1

Gtrs. 4 & 5. w/ Riffs B & B1

F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5 F#5 F#5/E G5

___ The cry - ing, weep - ing, shed - ding strife. ___ Year af - ter year, ___ life af - ter life. _
___ up - on the grave ___ which swal - lows fast. ___ It's peace at last. _

Gtrs. 1, 2 & 3: w/ Rhy Figs. 5, 5A & 5B

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Riff C

Gtr. 6

Gtr. 7
divisi

Rhy. Fill 1

Gtr. 4

F#5 G5 F#5 N.C. F#5 G5 F#5 N.C.

Gtr. 6 (dist.) *f*

Gtr. 7 (dist.) *f*
divisi *w/ octaver

9 10 9 10 8 7 5 9 10 9 10 8 7 5 9 10 9 10 8 7 5 9 10 9 10 8 7 5

*Both gtrs.; set for an octave lower.

[2.]

F#5 F#5/E G5 **Guitar Solo** F#5 G5 F#5 D5/A C#5/G#

Oh, peace at last!

Gtr. 8 (dist.)

7 9 1 1 9 7 9

**Gtrs. 1 & 2

4 4 4 0 0 3 0 0 4 4 4 4 4 4

**Composite arrangement

F#5 G5 F#5 D5/A C#5/G# F#5 G5

11 11 11 9 9 9 7 11 11 11

Rhy. Fig. 6

4 4 4 0 0 3 0 0 4 4 4 4 4 4

88

F#5 G5 F#5 A5/E F#5 N.C.

grad. bend 1 1 1/2 2 1/2

14 16 14 16 14 16 14 16 14 16 14 16 14 16 14 16

Gtr. 8 F#5 G5 F#5 A5/E F#5 N.C. F#5 G5 F#5 A5/E F#5

11 11 14 13 11 11 6 7 14 13 11 11

9 9 12 11 9 9 4 9 9 5 5 12 11 9 9

Gtrs. 1 & 2

4 4 5 4 0 4 2 2 2 3 0 2 0 0 6 6 0 4 2 5 4 0 4 2

N.C. F#5 N.C.

11 8 8 14 13 11 0 5 3 0 6 4 6 4 0 7 5 7 5 0

6 0 0 5 3 0 6 4 6 4 0 7 5 7 5 0

2 2 2 3 0 2 0 0 6 6 0 4 2

6 6 6 6 0 9 7 9 7 0 10 8 10 8 0 9 9 10 10 0 9 10 10 9 9 10 10 9 9 10 10 9 9

3 3 3 3 0 3 3 0 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2

2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2 3 3 2 2

(cont. in slashes)

C5/G

Gtrs
1 & 2

Gtrs 1 & 2

Gtr 8

The image shows a musical score for guitar. The top staff is labeled 'Gtrs 1 & 2' and contains a rhythmic pattern of eighth notes. The bottom staff is labeled 'Gtr 8' and contains a melodic line with a key signature of one sharp (F#) and a common time signature. The score is divided into two systems, each with a treble and bass staff. The first system has a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp and a common time signature. The second system has a treble staff with a key signature of one sharp and a common time signature, and a bass staff with a key signature of one sharp and a common time signature.

E♭5/B♭

B5/F#

D5/A

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some measures containing rests. The bottom staff is a guitar accompaniment line, featuring a bass clef and a key signature of one sharp. It uses a mix of eighth and quarter notes, with some measures containing rests. The score is divided into two systems by a double bar line. The first system contains the first four measures of the piece, and the second system contains the remaining four measures, ending with a double bar line and repeat dots.

N.C.

Gtr. 2

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G, 'Rose' under A, 'Tree' under B, and 'The' under C. The rest of the staff is empty.

Gr. 1

The first system of the musical score for 'The Rose Tree' is shown. It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one sharp (F#). The second staff is a bass clef. The music is written in a simple, folk-like style. The first staff has a treble clef and a key signature of one sharp (F#). The second staff is a bass clef. The music is written in a simple, folk-like style.

Gtr. 9 (dist.)

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth notes, with some beamed pairs. The lower staff is a single-line bass staff, likely for a piano accompaniment, featuring a series of eighth notes, some beamed in pairs, and some notes with stems pointing downwards.

Gtr. 8 tacet

Gtr. 9 tacet

8va

Gtr. 2

Gtr. 1

Gtr. 9

8va

8va

2

2

2

15 14 17 15 19 17 24 (24)

17 15 19 17 20 19 24 (24)

0 0 14 12 0 0 14 12

0 0 10 9 0 0 9 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtrs. 1 & 2 *loco*

E5 E(b5) Esus4 G5 E5 D5 E5 E(b5) Esus4 1. G5 E5 D5 E5

P.M. P.M.

9 9 9 8 8 8 7 7 12 9 7 9 0 9 9 9 8 8 8 7 7 12 9 7 9 0 9 9 9 8 8 8 7 7 12 9 7 9 0 5 7 9 0

2.

G5 E5 D5 E5 N.C.

D.S. al Coda

Mm, uh.

P.M. P.M.

(cont. in slashes)

12 9 7 9 12 9 7 9 0 12 0 0 7 5 0 0 7 5 0 0 7 5 0 0 7 5

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (3 times)

E7b5

To win this war. For ev - er

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

N.C.

more. You're just the fu - ner - al I've been wait - ing for.

THE UNFORGIVEN III

Music by Metallica
Lyrics by James Hetfield

Intro
Moderately ♩ = 124

(Piano & strings) 54 sec.

*Em

Riff A
Gtr. 1 (clean)

mp
let ring throughout

Play 4 times
End Riff A

TAB

*Chord symbols reflect basic harmony.

Half-time feel
Em

Riff B1
Gtr. 2 (clean)

C Em/B B

End Riff B1

mp
let ring throughout

Gtr. 1 **Riff B**

End Riff B

Gtr. 1: w/ Riff B
Em
Riff C

C Em/B B

End Riff C

Gtr. 2

Gtr. 2
Em
Riff D1

End Riff D1

Gtr. 1
Riff D

End Riff D

Verse

Gtrs. 1 & 2 tacet
N.C.

D5

1. How could he know — this new dawn's light — would change his life —
2. These days drift on — in — side a fog; — it's thick and suf -

Riff E

Gtrs. 3 & 4 (dist.)

B5

N.C.

— for - ev - er? Set sail to sea, — but pulled off course —
fo - cat - ing. His sink - ing life, — out - side its hell. —

End Riff E Riff F

P.M.

P.M.

D5

B5

N.C.

by the light of gold - en treas - ure. Was he the one
In - side, in - tox - i - cat - ing. He's run a - ground.

End Riff F

P.M. P.M.

(10) 0 10 12 10 12 14 10 12 12 10 0 7 9 9 0 0

caus - ing pain _____ with his care - less dream - ing?
Like his life, _____ wa - ter care much _____ too shal - low.

D5 B5 N.C.

D5

Been a - fraid, _____ al - ways a - fraid _____ of the things _____
Slip - ping fast, _____ down with his ship, _____ fad - ing in _____

Pre-Chorus
End half-time feel

2nd time, Gtr. 5, w/ Riff G

B5 E5 C5 D5/A G5 N.C.

he's feel - ing. He _____ could _____ just _____ be _____ gone. _____
the shad - ows. Now _____ a _____ cast _____ a _____ way. _____

Gtr. 5 (dist.)

mf
w/ wah-wah as filter

9 10 7 9 9

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 1

Gtrs. 3 & 4

P.M. P.M. P.M. P.M. P.M. P.M.

(12) 12 0 7 9 9 0 7 9 7 9 7 9 7 9 7 9 5/7

Riff G
Gtr. 5

1. 2.

9 10 7 9 9 9 9 (9)

E5 C5 D5/A G5 NC.

He _____ would just _____ sail on. _____
 They've _____ all gone _____ a - way. _____

P.M. P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 2 7 0 5 0 7 5 0 3 0 5/7

(9) 9 10 7 9 9

Gtr 5 tacet Gtr. 1: w/ Riff A Em

He'll _____ just _____ sail _____ on. _____
 They've _____ gone _____ a - way. _____

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

(7) 8 6 7 5 6 4 5 3 4 2 3 1 2 0

(9)

Chorus

Half-time feel

Gtr. 1: w/ Riff B (4 times)
 Gtr. 2: w/ Riff B1 (3 times)
 3rd time, Gtrs. 3 & 4 tacet
 Em

Gtrs. 3 & 4 tacet

C Em/B B

How can I _____ be lost _____ if I've got no - where _____ to go? _____

Gtrs. 3 & 4

(8)

Em C Em/B B

Search for seas of gold. How come it's got so cold?

Em C Em/B B

How can I be lost? In re - mem - brance I re - live.

Gtr. 2: w/ Riff C
Em C

And how can I blame you when it's

To Coda ⊕
End half-time feel

Em/B B Gtrs. 1 & 2: w/ Riffs D & D1
Em

me I can't for - give?

Interlude
N.C.
Gtr. 1 Riff H

End Riff H

Gtr. 1: w/ Riff H

Riff I
Gtr. 6 (dist)

* < mp

End Riff I

*Vol. swells

Bridge
Gtr. 1: w/ Riff H (6 times)
Gtr. 2: w/ Riff I (6 times)
N.C.

give me. For - give me not.

For - give — me. —

For - give me _____ not. _____

For - give me. For -

*Gtrs. 3 & 4

let ring

*Composite arrangement

*Composite arrangement

G6 A5 B5 F#5 E5 F#5 G5
 give me not. For give me.

Musical score for guitar, featuring a treble clef staff with a key signature of one sharp (F#) and a common time signature. The melody includes notes like D4, E4, F#4, G4, A4, B4, C5, and D5. There are slurs over some phrases and a "P.M." marking. Below the staff is a guitar fretboard diagram with numbers indicating finger positions.

F#5 G5 A5 G5 A5 B5 F#5

 For - give me. Why can't I for - give me?

Guitar Solo
Half-time feel
 Gtrs 3 & 4: w/ Riff E
 N.C.

D5

Gr. 7 (dist.)

f

grad. bend 1/2 3/4

grad. bend

12 14 15

B5 N.C.

Gtrs. 3 & 4: w/ Riff F (4 3/4 times)

12 14 15

D5

12 14 15

B5 N.C.

0 12 13 14 15

D5

12 13 14 15

B5

N.C.

D5

B5

N.C.

Gtr. 7

w/ wah-wah as filter

Gtr. 8 (dist.)

f

B5

N.C.

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 8 tacet

Gtr. 8 tacet
 C5
 D5/A
 G5
 N.C.

8va
 Gtr 7

6 6 3 3 3 3 3 3

19 17 15 19 17 15 17 15 14 17 15 14 12 15 19 17 15 17 15 14 15 14 12 15 14 12 15

End half-time feel

G5 N.C.

15 12 15 12 13 12 14 12 14 12 12 13 11 12 10 11 9 9 7 9 8 7 5 4

Gtr. 1. w/ Riff A
Em

Verse

Gtr 1: w/ Riff B (2 times)

Em

Gtrs. 3, 4 & 7 tacet

C

3. Set sail to sea, but pulled off course by the light of gold -

Gtr 7

Gtrs. 3 & 4

Em/B

B

Em

C

- en treas - ure.

How could he know this new dawn's light would change his life

D.S. al Coda

Coda

Gtrs. 1 & 2. w/ Riffs D & D1 (1st 3 meas.)

Em

Em/B

B

for - ev - er?

Freely

Gtrs 3 & 4

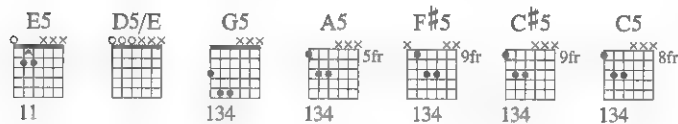
Gtr. 2

Gtr 1

*Vol. swell

THE JUDAS KISS

Music by Metallica
Lyrics by James Hetfield



Intro

Moderately slow ♩ = 92

Gtrs. 1 & 2 (dist.)

E5 G5

E5

G5 A5

First system of the Intro, featuring guitar staves and a TAB line. The guitar staves show E5 and G5 chords with P.M. (pedal point) markings. The TAB line shows the fret positions for the guitar parts.

E5 G5

E5

G5 A5

E5 G5

E5

G5 A5

Second system of the Intro, continuing the guitar staves and TAB line. It includes P.M. markings and a final chord diagram for E5.

N.C.

E5

Gtrs. 3 & 4 tacet

Gtr. 3 (dist.)

Gtr. 4 (dist.)
divisi

Riff A

End Riff A

Riff A1

End Riff A1

*P.M.

*Refers to both gtrs.

Gtr. 1

Gtr. 2

Main body of the song featuring four guitar staves (Gtr. 1, Gtr. 2, Gtr. 3, Gtr. 4) and a TAB line. It includes various musical notations such as Riff A, Riff A1, P.M., Harm., 15ma, and loco. The TAB line shows the fret positions for the guitar parts.

Double-time $\text{♩} = 184$

E(b5)

Gtrs. 1 & 2

Play 4 times

First system of musical notation for Gtrs. 1 & 2, E(b5) section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

§

Gtr. 1

F#5

C#5

F#5

C5

F#5

C#5

F#5

C5

Second system of musical notation for Gtr. 1, F#5 C#5 F#5 C5 section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

Gtr. 2

Third system of musical notation for Gtr. 2, F#5 C#5 F#5 C5 section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

F#5

C#5

F#5

C5

F#5

C#5

F#5

C5

Fourth system of musical notation for Gtr. 1, F#5 C#5 F#5 C5 section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

Fifth system of musical notation for Gtr. 2, F#5 C#5 F#5 C5 section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

N.C.

Gtrs. 1 & 2

Sixth system of musical notation for Gtrs. 1 & 2, N.C. section. The staff shows a melodic line with a wavy line above it, and a bass line with a wavy line above it. The bass line has a 'P.M.' marking. The staff is divided into four measures, each with a wavy line above it. The bass line has a 'P.M.' marking in each measure.

Verse
N.C.

1. When the world has turned its back. When the days have turned pitch black.
3. When the storm has blacked your sky. In - sti - tu - tion cru - ci - fy.

Riff B

End Riff B

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 5 7 3 0 5 7

Gtrs. 1 & 2: w/ Riff B

When the fear ab - ducts your tongue. When the fi - re's dead and gone.
When the e - go strips your reign. As - sas - si - nate the liv - ing flame.

D5/A

C5/G

So, what now? _____ Where go I? _____

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 1

*End Rhy. Fig. 1

Gtr. 2
divisi

7 5

*Refers to both gtrs.

N.C.

When you think it's all said and _____ done.

Riff C

Gtrs. 1 & 2

End Riff C

P.M. -----| P.M. -----| P.M. -----|

3 0 0 0 0 0 3 0 0 0 0 0 3 0 0 0 0 0 0 0 0 0 0 0

Verse

Gtrs 1 & 2: w/ Riff B (2 times)

N.C.

{ 2. When you are the os - tra - cized, Self - ish rid - den dead good - bye.
4. Ven - om of a life in - sane bites in - to your frag - ile vein.

Twist - ing on the tour - ni - quet, When the piec - es nev - er fit.
In - ter - nal - ize and dec - i - mate. Pa - tron - ize and com - pli - cate.

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5/A

C5/G

So, what now? Where go I?

Gtrs. 1 & 2: w/ Riff C

N.C.

Ah, when you think it's all said and done.

G5

N.C.

G5

N.C.

Bow

Gtr. 1 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M. Harm.

Gtr. 2 Rhy. Fig. 2A

End Rhy. Fig. 2A

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M. Harm.

Chorus
E5

F5 N.C. D5 E5

down. Sell your soul to me.

Rhy. Fig. 3

Gtrs. 1 & 2

PM P.M. P.M. P.M.

F5 N.C. D5 E5

I will set you free.

PM P.M. P.M. P.M.

F5 N.C. D5 E5 A5

Pac - i - fy your de - mons. Bow

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M.

1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 3
3rd time, Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)
Gtr. 2: w/ Rhy. Fig. 3

E5 F5 N.C. D5 E5 F5

down. Sur - ren - der un - to me. Sub - mit

3rd time, Gtr. 1: w/ Rhy. Fill 1

3rd time, Gtr. 1: w/ Rhy Fig. 3 (last 2 meas.)

N.C.

D5

E5

F5

N.C.

D5

E5

A5

— in - fec - tious - ly. ————— Sanc - ti - fy ——— your de -

mons. ————— In — to a —

Gtrs. 1 & 2

Musical score for 'P.M.' in G major, 2/4 time. The score consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). The melody is written in eighth notes, starting on G4 and ending on G5. The lower staff is a bass clef with a key signature of one sharp (F#). The bass line is written in eighth notes, starting on G2 and ending on G3. The piece is marked 'P.M.' and ends with a double bar line.

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

G5

N.C.

G5

N.C.

byss. You don't ex - ist. Can - not re -

To Coda 1 

To Coda 2

F#5

N.C.

F#5

A5

F#5

A5

F#5

 Ψ E

1

sist — the Ju — das kiss. —

Gtrs. 1 & 2

Rhy. Fig. 4

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system contains the second line of the melody, starting with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The melody concludes with a quarter note G4. The lyrics 'The Rose Tree' are written below the first line of the melody. The score is written in a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written in a simple, sans-serif font. The score is presented in a clean, professional layout.

End Rhy. Fig. 4

Rhy. Fill 1

Gtr. 1

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. Below the staff, there are four measures of bass clef staves, each containing a single note (G, A, B, C) and a 'P.M.' (Piano) marking. The notes are connected by a dashed line, indicating a continuous bass line.

Gtr. 2

w/ wah-wah P.M. --- | P.M. --- | P.M. --- | P.M. --- | wah-wah off

15 14 15 14

⊕ Coda 1

kiss. — Ju - das.

Introdução

Gtr. 1

F#5 C#5 F#5 C5 F#5 B5 F#5 A#5

P.M. -----

Gtr. 2

P.M. -----

Gtrs. 1 & 2

End Riff D

Riff E

End Riff E

Tempo 1

Gtrs. 3 & 4: w/ Riffs A & A1

Gtr. 1 N.C.

Gtr. 2

E5

Guitar Solo

Gtrs. 1 & 2

*Wah-wah indications as before

D5/E E5

D5/E E5

G5

E5

G5

A5

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5 E5 G5 (cont. in notation)

P.M. P.M. P.M. P.M. P.M.

1/2 1/4 1/2 1/4 1 1/4

(14) 14 12 12 14 14 14 14 12 12 14 14 14 14 12 14 12 12

A5

Gtr. 5

6 6 6 6

10 8 7 10 8 7 10 8 7 10 8 7 12 10 8 12 10 8 12 10 8 12 10 8

Gtrs. 1 & 2

P.M. - - - - -

5 5 5 5 5 5 5 5 5 5 0 5 5 5 5 5 5 5 5 5 0

N.C.

6 6 3 3

14 12 10 14 12 10 14 12 10 14 12 10 15 14 12 15 14 12 15 8 8

P.M. - - - - -

5 5 5 5 5 5 5 5 5 5 0 5 5 5 5 5 5 5 5 5 6

diva

E5 G5 E5 G5 A5 E5 G5 E5 G5 A5

loco

steady gliss.

19 17 15 19 17 15 19 17 15 19 17 15 19 17 15 17

23 22 21 20 19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

(2) 0

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The accompaniment features a repeating pattern of eighth notes and a bass line with a mix of eighth and sixteenth notes. The score includes various musical notations such as beams, slurs, and dynamic markings like 'P.M.' (Piano Moderato). The piece concludes with a final cadence in the second system.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in treble clef with a key signature of one sharp (F#). The piano part is written in treble clef with a key signature of one sharp (F#). The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The guitar part includes chord diagrams for E5, G5, A5, and G5. The piano part includes a "P.M." (Piano) marking. The score is for a 4/4 time signature.

A5

Guitar part (4/4 and 2/4 time):

Piano part (4/4 and 2/4 time):

PM

8va-

8va-

F#5
Gtr. 2

C#5

F#5

C5

(cont. in notation)

Gtr. 5

Gtr. 1

Gtr. 5 tacet
N.C.

Gtrs. 1 & 2

[illegible][illegible]

Guitar Solo
E(b5)

Gtr. 5

12 12 12 12 12 1/4

14 12 14 14 12

[illegible]

G5 F#5 F5 E5

14 14 14 14 14 14 14 14 12 14 12 12

End Rhy. Fig. 6

P.M. 9 9 9 9 12 10 12 10 11 9 11 9 10 8 10 8 9 7

Gtrs. 1 & 2: w/ Rhy. Fig. 6
E(b5)

Gtr. 5

14 14 12 12 14 14 12 12 14 14 12 12 14 16

G5 F#5 F5 E5 N.C.

Gtrs. 1 & 2: w/ Riff D (4 times)

wah-wah off

16 15 17 17 17 9 10 10 10 9 11 9 11 9 10

9 9 10 10 9 11 9 11 9 10 9 9 10 10 9 11

9 9 9 11 11 11 9 11 9 11 10 12 14

Gtr. 5 G5 N.C. G5 N.C.

** steady gliss. w/ flanger*

**Pick in eighth-note rhythm while sliding as indicated.*

14 12 12 14 12 12 14 12 14 12 17 8 3 10 19

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. Harm. P.M. P.M. P.M. P.M.

0 3 0 3 0 3 4 4 4 4 0 3 0 3 0 3 0 3 0 0 0 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 3
E5 F5 N.C. D5 E5 F5

Gtr. 5

w/ wah-wah

grad. bend

1/2 1 1 1/2 1 1/2 1 1/2

9 0 9 0 9 0 9 0 9 0 9 0

N.C. D5 E5 F5 N.C. D5 E5 A5

1 1/2

9 7 9 12 12 13 14 12 13 14 12 13 14 12 13 14

Interlude

N.C.

Gtr. 5

Gtr. 2

Gtr. 1

Gtr. 5 tacet

Gtr. 2

Gtr. 1

III

(0)

P.M. -- | P.M. P.M. -- |

Bridge
N.C.

Fol - lowed you ____ from dawn _ of time. _

P.M. -- | P.M. -- | P.M. P.M. -- | P.M. -- |

Whis - pered thoughts in - to your mind.

P.M. -4 P.M. -4 P.M. P.M. -4

Watched your tow - ers hit the ground. Lured your chil - dren nev - er found.

P.M. -4 P.M. -4 P.M. P.M. -4 P.M. -4

Helped your kings — a - buse — their crown. —

Guitar line: Tremolo effect (wavy line) over a series of eighth notes.

Bass line: Fret numbers: 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0 | 0 10 10 10 10 12 12

P.M. — P.M. — P.M.

Guitar line: Tremolo effect (wavy line) over a series of eighth notes.

Bass line: Fret numbers: (9) (7) | 9 10 10 7 8 0 | 0 0 0 0 0 0 0 | 9 9 10 10 10 12 12 | 12 14 14 16 16 17 | 10 12 12 14 14 15

In the heart — of fee - ble man — plant the seed —

Gtrs. 1 & 2

Guitar line: Tremolo effect (wavy line) over a series of eighth notes.

Bass line: Fret numbers: 3 3 0 2 2 2 2 2 | 3 3 0 3 3 3 3 3 | 4 4 0 4 4 4 4 4

— of my — own plan. — The strong and pow - er - ful — will fall. —

Guitar line: Tremolo effect (wavy line) over a series of eighth notes.

Bass line: Fret numbers: 5 5 0 5 5 5 5 0 | 3 3 0 0 2 2 2 2 2 2 2 2 | 3 3 0 0 3 3 3 3 3 3 3 3

Find a piece of me in all...

P.M. P.M. P.M. P.M.

4 4 0 0 4 4 4 4 4 4 4 4 4 4 4 4 5 5 0 0 5 5 5 5 5 5 5 5 5 5 X 0 0 0 0 0 0

N.C. G5 N.C. D.S.S. al Coda 2

⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 4
Gtr. 2: w/ Rhy Fig 5
E(b5)

tro
N.C.

kiss. _____

Ah, Ju - das.

F#5 C#5 F#5

Outro
N.C.

Gtrs. 1 & 2

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written in 2/4 time, with a repeat sign at the beginning. The second system contains the piano accompaniment, featuring a bass line with a key signature of one sharp and a 2/4 time signature. The piano part includes a series of chords and a final cadence. The score is written in a clear, legible font, with notes and rests clearly defined.

Gtr. 1 C5 N.C. F#5 E5 F5 F#5/C# C#5 F#5/C# C5 N.C.

Gtr. 2

SUICIDE & REDEMPTION

Music by Metallica

Moderately fast $\text{♩} = 164$

N.C.

B5/F#

C5/G

B5

Gtrs. 1 & 2 (dist.)

Play 6 times

Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

Gtrs. 1 & 2 B5

C(#4)

B5

Play 4 times

C(#4)

Play 3 times

B5

N.C.

Half-time feel

D5

B5

D5

B5

Rhy. Fig. 2

End Rhy. Fig. 2

D5 B5 D5 B5

1/2 P.M. 1/2 P.M.

N.C.
Riff A

End Riff A

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F# F#5 E5 F#5 E5 F#5 E5 F#5 N.C.

P.M. P.M. P.M.

2. E5 F#5 N.C.

Gtr. 2

F#5 E5 F#5 E5 F#5 C5/G B5/F# C5/G B5/F#

P.M. P.M. P.M.

Gtr. 1

P.M. P.M. P.M.

E5

NC. Gtr 3

Gtr 3 tacet

E5

Gtrs. 1 & 2

NC. Gtr 3

Gtrs. 1 & 2 divisi

Fretboard diagrams for the first system show positions 2, 5, 7, 8, and 9.

Gtr. 3 tacet

C5/G

Gtrs. 1 & 2

NC. Gtr. 3

Gtr. 3 tacet

G5

C5

A5

D5/A

Db5/Ab C5/G

Gtrs. 1 & 2 divisi

P.M.

P.M.

P.M.

P.M.

Fretboard diagrams for the second system show positions 5, 6, 7, 8, 9, 0, 7, 6, 4, and 3.

B5/F# Bb5/F

A5

C5

Half-time ♩ = 82

Bm

Gtr. 1 & 2

fbk

Pitch: C#

The third system includes a pitch bend diagram labeled 'Pitch: C#' and a feedback loop labeled 'fbk'.

Gtr. 4 (clean)

mf

let ring

Fretboard diagrams for the fourth system show positions 2, 4, 5, 7, 9, 0, 2, 3, 2, 4, and 2.

Gtrs. 1 & 2 tacet

D

Gtr. 5 (dist.)

A

mf

Fretboard diagrams for the fifth system show positions 4, 2, 7, 9, 7, 9, 7, 9, 7, 9, 6, and 9.

let ring

let ring

let ring

Fretboard diagrams for the sixth system show positions 2, 4, 2, 3, 2, 2, 5, 7, 5, 0, 2, 2, 3, 2, and 2.

Bm D

7 6 9

7 9 7 9 7 9

let ring - - - - - sim.

2 4 2 3 2 4 5 7 5 4

A Bm

(9) 7 9 7 9 6 9 7 6 9

0 2 2 2 3 2 2 2 4 2 3 2 4 2 4 2 4

Gtr. 5 A E

(9) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9 (9)

Gtr. 4

2 4 2 3 2 4 0 2 2 2 3 2 0 2 0 2

Gtrs. 1 & 2

*Vol. swell

Gtr 4 tacet

E5

N.C.

E5

N.C.

Gtr. 5

f

P.M. - - | P.M. - - | P.M. - - | P.M. - - |

9 7 10 9 7 10 9 7 10 9 7 10

Gtrs. 1 & 2

2 2 2 2 2 2 / 5 6 7 / 2 2 2 2 2 2 / 5 6 7 /

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E5

N.C.

E5

N.C.

Gtr 6 (dist.)

f

/ 12 12 12 12 12 11 11 12 11

Gtr. 5

/ 8 8 8 7 7 7 1/2 (7)

Rhy. Fig. 3

Gtrs. 1 & 2

2 2 2 2 2 2 / 5 6 7 / 2 2 2 2 2 2 / 5 6 7 /

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

End Rhy. Fig. 3

P.M. P.M. P.M. P.M.

Gtrs 1 & 2: w/ Rhy. Fig. 3
E5 N.C. E5 N.C.

Gtr. 6

Gtr. 5

C5/G N.C. G5 C5 A5 D5/A Db5/Ab C5/G

P.M. P.M.

12 11 14 (14) 14 11 12 11 14 11 12 11 12 11 14 11 12 11 14 12 11 12

9 7 10 (10) 10 7 9 7 10 7 9 7 10 7 9 7 11 9 7 9

Gtr. 6 D5 Gtr. 6 tacet A5

14

Gtr. 5

11 (11) 7 9 7 9 7 9 (9) 7 9 6 9

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

7 7 7 7 2 2 2 2

5 5 5 5 0 0 0 0

Gtr. 5

B5

N.C.

D5

7 6 9 (9) 4 2 4 5 4 2 4 5 7 (7) 7 9 7 7 9

Gtrs. 1 & 2

P.M. P.M. P.M. P.M. P.M. P.M.

4 4 7 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

A5

B5

N.C.

(9) (9) 7 9 7 9 6 9 7 6 9 (9) 4 2 4 5 4 2 4 5

P.M. P.M. P.M. P.M. P.M. P.M.

2 2 4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 2 0 2 3 2 0 2 3

B5

A5

N.C.

11 (11) 7 9 7 9 7 7 10 (10) 7 9 7 9 7 6 9

P.M. P.M. P.M. P.M. P.M. P.M.

4 4 2 2 4 4 2 2 4 4 2 2 4 4 2 2 2 0 0 0 2 0 2 3 2 0 2 3

E5

N.C.

Tempo I

B5/F# N.C.

Gtr. 5 tacet

B5/F#

B5

N.C.

Gtr. 2 tacet

Gtr. 1

Gtr. 2

Gr. 1 B5 C(#4) B5 C(#4)

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

B5 C(#4) B5 C(#4)

Rhy. Fig. 4 End Rhy. Fig. 4

Gtrs. 1 & 2

P.M.-----| P.M.-----| P.M.-----| P.M.-----|

4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0 4 4 4 4 4 4 4 0

Half-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (4 times)

Gtr. 5 B5 C(#4) B5 C(#4)

2 0 2 3 (3) 0 2 0 2 3 (3) 0

B5 C(#4) B5 C(#4)

2 0 2 3 2 3 2 0 2 fdbk Pitch: E

Gtr. 5 B5 C(#4) B5 C(#4)

7

Rhy. Fig. 5 End Rhy. Fig. 5

Gtrs. 1 & 2

4 X X 4 X X 4 X X X 4 4 4 4 4 4 4 4 4 X X 4 X X 4 X X X 4 4 4 4 4 4 4 4

Gtr. 5 B5 C(#4) B5 C(#4)

pick scrapes -----

3

5 2 0

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5 C(#4)

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

16 16 14 17 17 17 16 14 17 16 (16) 0

B5 C(#4) B5

P.M. -----

3

4 5 4 2 0 4 0 4 4 4

17 16 14 17 17 16 14 17 16

14 2 2 2 2 2 2 2 2

C(#4) B5 C(#4)

2 2 4 4 4 4 4 5 5 7 8 10 12 14 15 17 18

4 4 5 7 9 11 12 14 15

D5/A B5/F# B5 D5/A B5/F# B5

19 16 16 16 14 17 16 14 16 16 16 16 16 14 17 16 16 16

Rhy. Fig. 6

Gtrs. 1 & 2

End Rhy. Fig. 6

P.M. P.M. ----- P.M. ----- P.M. P.M. P.M. ----- P.M. ----- P.M.

7 4 4 4 7 4 4 4 4 4 4 4 4 4 4 4

5 0 2 0 2 2 2 0 2 2 2 0 2 0 2 0

5 0 2 0 5 0 2 0 5 0 2 0 5 0 2 0

Gtrs. 1 & 2: w/ Rhy. Fig. 6
D5/A

D5/A

B5/F#

B5

D5/A

B5/F#

Gtr. 5

Qtr. 5

16 (16) 19 (19) (9) 7 8 7 (7) 3 2 8 2 5 3 2

B5

Gtrs. 1 & 2 w/ Riff A
N.C.

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, with triplets indicated by a '3' and a bracket. A piano marking 'P.M.' is placed below the first triplet. The second system continues the melody, featuring a long note with a wavy line above it, suggesting a trill or a specific articulation. The bass staff below the treble staff contains fingerings for the left hand, with numbers 1-5 and 6-10 placed below the notes. The piece concludes with a final chord in the treble staff.

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

B5

*894-

**Gtr. 5

***Gtr 7 (dist.)
divisi

*8va refers to Gtr. 5 only.

**w/ delay set for quarter note
 regeneration w/ 3 repeats
 ***w/ wah-wah as filter

***w/ wah-wah as filter

Gtr. 5 tacet

C(#4)

B5

C(#4)

Gtr 7

The guitar part for the 7th guitar is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of chords and melodic lines, with some sections marked with wavy lines indicating tremolos. The notation includes various rhythmic values and accidentals. The score is divided into measures by vertical bar lines.

B5

C(#4)

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The melody is written on a single staff with various note values and rests. The second system contains the piano accompaniment, written on a grand staff (treble and bass clefs). It includes a 5/4 time signature, a key signature of one sharp, and a series of chords and melodic lines. The piano part features a wavy line indicating a tremolo or sustained sound in the right hand, and a series of chords and melodic lines in the left hand. The score is labeled 'The Rose Tree' at the top right.

Gtrs. 1 & 2: w/ Rhy. Fig. 6 (2 times)

D5/A

B5/F#

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef. The melody features various rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line consists of a sequence of numbers representing fingerings or positions on the fretboard. The score is divided into measures by vertical bar lines.

D5/A B5/F# B5 D5/A B5/F#

B5 D5/A B5/F# B5

Gtrs. 1 & 2. w/ Riff A
N.C.

N.C. Gtr. 7 tacet

Gtr 7

w/ bar

1

(17)

-1

-2 1/2

-5

Gtrs. 1, 2 & *8

*Gtr 8 (dist.) w/ wah-wah as filter, played *mf*.

Gtrs. 1, 2 & 8

First system of guitar notation for Gtrs. 1, 2 & 8. The staff shows a melodic line in treble clef with a key signature of one sharp (F#). The fretboard diagram below the staff shows fingerings: 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2.

Second system of guitar notation for Gtrs. 1, 2 & 8. The staff shows a melodic line in treble clef. The fretboard diagram shows fingerings: 2 0 2 3 2 0 2 3 | 3 2 0 2 3 2 0 | 2 0 2 3 2 0 2 3 | 5 3 2 0 2 3 2.

Third system of guitar notation for Gtrs. 1, 2 & 8. The staff shows a melodic line in treble clef. The fretboard diagram shows fingerings: 4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4 2 | 4 2 4 5 4 2 4 5 | 2 5 4 2 4 5 4.

Gtr 2

Fourth system of guitar notation for Gtr 2. The staff shows a melodic line in treble clef. The fretboard diagram shows fingerings: 8 6 8 9 8 6 8 | 9 7 9 10 9 7 9 | 10 9 10 11 10 11.

Gtrs 1 & 8

Fifth system of guitar notation for Gtrs 1 & 8. The staff shows a melodic line in treble clef. The fretboard diagram shows fingerings: 6 4 6 7 6 4 6 | 7 5 7 8 7 6 7 | 8 7 9 9 8 9. There are wavy lines above the staff in measures 2, 3, 4, and 5. Annotations include "*P.M. ---" in measure 4 and "P.M. ---" in measure 5.

*P.M. refers to Gtr 1 only (next 2 meas.).

Gtrs. 1 & 2

Sixth system of guitar notation for Gtrs. 1 & 2. The staff shows a melodic line in treble clef with triplets. The fretboard diagram shows fingerings: 12 11 12 13 12 13 | 7 7 7 7 7 7 8 8 8 8 8 8 | 9 9 9 9 9 9 12 13 13.

Gtr. 8

Seventh system of guitar notation for Gtr. 8. The staff shows a melodic line in treble clef with triplets. The fretboard diagram shows fingerings: 10 9 10 11 10 11 | 9 9 9 9 9 9 10 10 10 10 10 10 | 11 11 11 11 11 11 12 13 13. There are wavy lines above the staff in measures 1 and 2. Annotations include "P.M. ---" in measure 1 and "P.M. ---" in measure 2.

Half-time feel

Gtr. 1. w/ Rhy. Fig. 2

Gtr. 2

N.C.

B5

D5

B5

Gtrs. 1 & 2

D5

B5

D5

B5

The musical score is for guitar, featuring a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). It includes a capo (C) and a 1/2 fret shift. The bass line is written in bass clef with a key signature of one sharp (F#). It includes a capo (C) and a 1/2 fret shift. The score is divided into two systems, each with a 4-measure phrase. The first system is marked with a 'P.M.' (Palm Mute) instruction. The second system is marked with a 'P.M.' (Palm Mute) instruction. The score is for guitar, featuring a melody line and a bass line. The melody line is written in treble clef with a key signature of one sharp (F#). It includes a capo (C) and a 1/2 fret shift. The bass line is written in bass clef with a key signature of one sharp (F#). It includes a capo (C) and a 1/2 fret shift. The score is divided into two systems, each with a 4-measure phrase. The first system is marked with a 'P.M.' (Palm Mute) instruction. The second system is marked with a 'P.M.' (Palm Mute) instruction.

End half-time feel

Gtr. 1: w/ Riff A

N.C.

Gtr. 2

Gtr 8 tacet
N.C.
Riff C

End Riff C

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff C

Gtr. 5

F5/C E5/B N.C.
Rhy. Fill 1

End Rhy. Fill 1

F5/C E5/B E5

Gtr. 5: w/ Rhy. Fill 1 (2 times)
F5/C E5/B N.C.

F5/C E5/B N.C.

Gtrs. 1 & 2

Gtr. 5

Play 3 times

Gtrs 1 & 2

A little slower
Half-time feel

Gtrs. 1, 2 & 5 C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 G5 F#5 C#5/G# B5/F# C#5/G# B5/F# C#5/G#

B5/F# C#5/G# N.C. C#5/G# B5/F# C#5/G# B5/F# C#5/G# G5 F#5 F5 Repeat and fade E5

MY APOCALYPSE

Music by Metallica
Lyrics by James Hetfield

Intro
Fast ♩ = 192

Gtr. 1 (dist.) E5

f P.M. P.M. P.M. N.C. P.M. P.M.

TAB

Gtr. 2 (dist.)

f P.M. P.M.

TAB

N.C.

P.M. P.M. P.M. P.M. P.M.

TAB

P.M. P.M. P.M. P.M. P.M.

TAB

G5/E
Gtrs 1 & 2

N.C.

1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M.

Double-time feel
G5/E
Rhy. Fig. 1

N.C.

End Rhy. Fig. 1

1/4 P.M. 1/4 P.M. 1/4 P.M. P.M. P.M.

Verse
Gtrs. 1 & 2 w/ Rhy. Fig. 1 (2 times)
G5/E

N.C.

1. Claus - tro - pho - bic.
2. Dead - ly vi - sion.

Crawl out of this skin.
Proph - e - cy re - veal.

G5/E

N.C.

Heart ex - plo - sive,
Death mag - net - ic,

Reach in, pull that pin.
pull - ing clos - er still.

Pre-Chorus
F#5 G5 B5 D5 F#5 G5 B5 D5

Fear thy name, ex - ter - mi - na - tion.
Fear thy name, an - ni - hi - la - tion.
Fear thy name as hell a - wak - ens.

Gtrs. 1 & 2

P.M. P.M.

F#5 G5 B5 D5 F#5

Des - e - crate, in - hale the fi - re. So we
Des - o - late, in - hale the fi - re. So we
Des - ti - ny, in - hale the fi - re. But we've

P.M. P.M.

Half-time feel

G5 N.C.

cross } that line. In - to the grips, -
cross }
crossed }

P.M. P.M.

To Coda

End half-time feel

D(#4) D#5/A#

to - tal e - clipse. Suf - fer un - to my a - poc - a -

11.

Double-time feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

G5/E

N.C.

lypse.

G5/E

N.C.

2.
Double-time feel
Gtrs. 1 & 2: w/ Rhy. Fig. 1
G5/E

End double-time feel

N.C.

lypse. My a - poc - a - lypse.

Interlude
N.C.

Oh. Go!

Riff A
Gtr. 2
P.M. P.M. - - P.M. - - - - - P.M. - - P.M. - - P.M. - -

End Riff A

Pitch: E D#
*Refers to harmonics only.

Gtr. 1

Riff B
Gtrs. 1 & 2
End Riff B

E5 Rhy. Fig. 2 D5/E E5 N.C. End Rhy. Fig. 2
P.M. P.M. P.M.

Bridge
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 3/4 times)
E5 D5/E E5 N.C.

Crush - ing met - al, rip - ping skin. Toss - ing bod - y, man - ne - quin. Spill - ing blood, bleed - ing gas.

E5

D5/E

E5



Man - gle flesh, snap - ping spine. Drip - ping, blood - y, val - en - tine. Shat - ter face, spit - ting glass.

Gtr. 1: w/ Riff B

Gtr. 2: w/ Riff A

N.C.



Split a - part.

Split a - part.

Split a - part.

Spit.

Guitar Solo

E5

D5/E

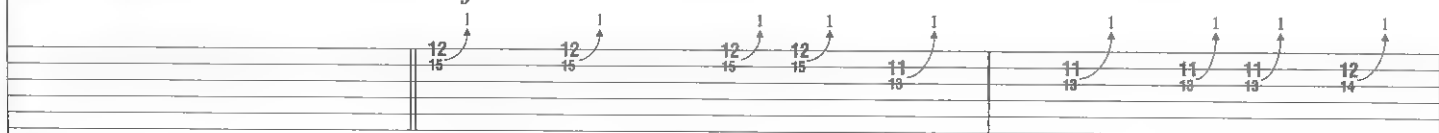
G5 A5

G5 A5



Spit it out!

Gtr. 3 (dist.)

*f*

Gtrs 1 & 2

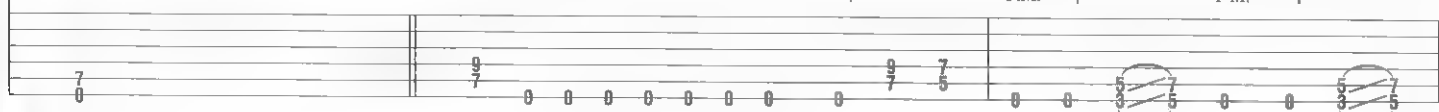
Rhy. Fig. 3



P.M. ---|

P.M. ---|

P.M. ---|



E5

N.C.

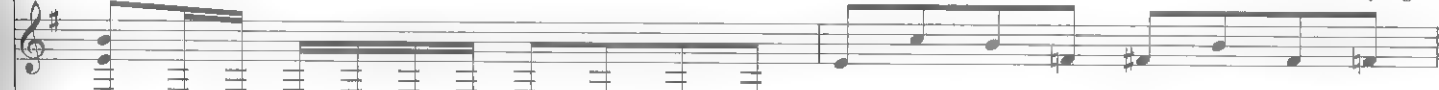


steady gliss.

grad. bend



End Rhy. Fig. 3



P.M. ---|



Gtrs. 1 & 2: w/ Rhy. Fig. 3 (2 times)

Gtr. 3 E5 D5/E G5 A5 G5 A5

E5 N.C.

Gtr. 3 tacet E5 D5/E G5 A5 G5 A5

Gtr. 4 (dist.)

E5 N.C.

Gtr. 4 E5 D5/E G5 A5 B5 Bb5

Gtrs. 1 & 2

A5

Ab5

G5

F#5

14 12 12 14/16 14 15 17 15 14 15 14 16 14 16 14 12 14 11 12

P.M. P.M.

Interlude
A little faster
N.C. (E5)

N.C.

10 11 9 10 8 9 (9)

P.M. P.M. P.M.

Gtr. 4 tacet

Gtrs 1 & 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

P.M. P.M. P.M.

F5

F5/C

1 1 1 1 1 1 (1) 8 8 8 8 8 10 10

P.M. P.M.

Guitar 1 notation for N.C. section. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 7 9 7 9 10 10/12, 10 9 7 9, 7 9 7 9 10 10/12, 10 8.

Gtr 2

Guitar 2 notation for N.C. section. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 0 2 0 2 3 3/5, 3 2 0 2, 0 2 0 2 3 3/5, 0 1.

Guitar 1 notation for N.C. section. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 7 9 7 9 10 10/12, 10 9 7 9, 7 9 7 9 10 10/12, 10 8.

Guitar 2 notation for N.C. section. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 0 2 0 2 3 3/5, 3 2 0 2, 0 2 0 2 3 3/5, 0 1.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (1st 2 meas., 4 times)

Bridge notation for Gtrs. 1 & 2. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 0 2 0 2 3 3/5, 3 2 0 2, 0 2 0 2 3 3/5, 0 1.

1. What makes me drift a lit - tle bit clos - er? Dead man takes the steer - ing wheel.
 2. See through the skin; the banes, — they all rat - tle. Fu - ture and past, they dis - a - gree.

Bridge notation for Gtrs. 1 & 2. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 0 2 0 2 3 3/5, 3 2 0 2, 0 2 0 2 3 3/5, 0 1.

What makes me know it's time — to cross o - ver? Born to re - peat un - til
 Flesh falls a - way; the bones, — they all scat - ter.

Bridge notation for Gtrs. 1 & 2. The staff shows a melodic line in G major. The fretboard diagram below indicates fingerings: 0 2 0 2 3 3/5, 3 2 0 2, 0 2 0 2 3 3/5, 0 1.

I feel. — I start to see the end — in

N.C.

me, _____ see the end _____ in

P.M. P.M. -- P.M. ----- P.M. -- P.M. ----- P.M. -- P.M. ----- P.M. ----- P.M. -----

7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 9 8 9 9 8 7 10 7 8 9 9 8

me. _____

P.M. -- P.M. -- P.M. ----- P.M. -- P.M. -- P.M. ----- P.M. ----- P.M. -----

10 13 12 11 12 12 11 10 13 12 11 12 12 11 12 14 13 12 12 14 13 12

G5 F#5 F5 E5 F5 F#5 G5 F#5 F5

Ow!

P.M. ----- P.M. P.M. ----- P.M. ----- P.M. -----

13 15 14 13 13 15 15

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

G5/E

N.C.

3. Claus - tro - pho - bic. Climb out of _____ this skin. _____

G5/E

N.C.

Heart ex - plo - sive. _____ Reach in, pull _____ that pin. _____

G5/E

N.C.

Vi - o - late, an - ni - hi - late, all wounds un - to — my eyes. — Ob -

G5/E

N.C.

D.S. al Coda

lit - er - ate, ex - ter - mi - nate, as life — it - self — de - nied. —



Double-time feel

N.C.(E5)

Outro

G5 F#5 F5 E5 F5 F#5

[illegible]

G5

N.C.(E5)

Musical score for the piece "a - poc - a - lypse." The score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one sharp (F#). The melody begins with a triplet of eighth notes (F#, A, C) followed by a quarter note (D), then a quarter rest, and finally a half rest. The lyrics "a - poc - a - lypse." are written below the first measure. The score continues with a series of eighth notes, with a "P.M." (Piano) marking below the first measure of the second system. The piece concludes with a final half rest.

G5 F#5 F5 E5 F5 F#5

G5 F#5 F5

N.C.(E5)

De - mon a - wak - en my a - poc - a - lypse. —

P.M.

**THAT WAS JUST YOUR LIFE
THE END OF THE LINE
BROKEN, BEAT & SCARRED
THE DAY THAT NEVER COMES
ALL NIGHTMARE LONG
CYANIDE
THE UNFORGIVEN III
THE JUDAS KISS
SUICIDE & REDEMPTION
MY APOCALYPSE**

U.S. \$24.95



8

84088 27160

ISBN 978-1-60378-090



5249